

SPECIAL #6

The Magazine of Cult Television

£2.95 US \$6.95
CA\$ 8.95



Original
STAR TREK
Poster inside



TIME TRAVEL SPECIAL

Join us for a trip to the
Past, Present and Future

DOCTOR WHO

Is it the ultimate in
Time travel shows?

QUANTUM LEAP

Sam Beckett, adrift in
Time with only AI for
company. Our episode
guide to their
adventures inside...

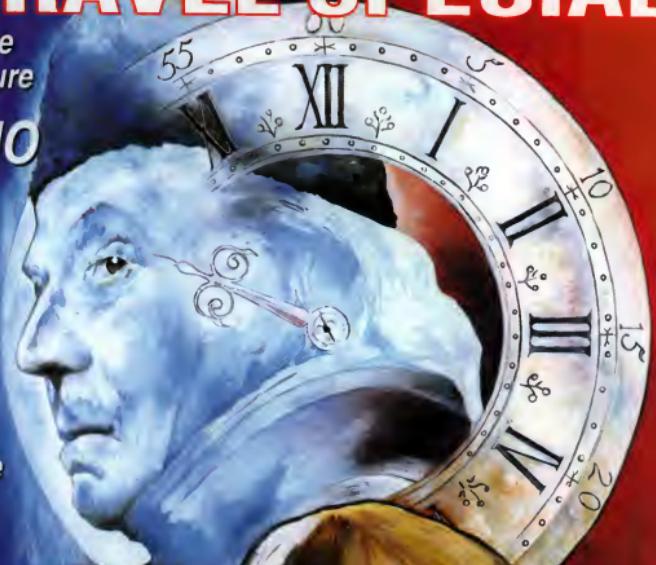
STAR TREK

Logging the
Enterprise's Time
travels...

SAPPHIRE AND STEEL

In their element and
fighting Time!

Plus: TIME TUNNEL, HITCH HIKERS, U.F.O.,
TIMESLIP, DOMINICK HIDE & THE AVENGERS!



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Above: *Star Trek* Gary Seven and Isis
Below: *Thou Shall Not...* *Quantum Leap* lands Sam in more ethical trouble!



Below: Travelling forward to the End of the Universe with *Hitch Hikers Guide to the Galaxy*



Above: *Sapphire and Steel* Photo © BBCAbove: *Star Trek: The Next Generation*
Time twister, *Yesterday's Enterprise*
Below: *Doctor Who* Time troubles Photo © BBC VideoBelow: Getting warmer on the jungle set in *Timeslip — The Year of the Burn-Up* Photo © BBC**The Avengers**

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Editorial

Since this is a *Time Travel Special*, greetings to all those in the Present who are reading this issue, a special greeting to those in the Future who are reading this issue, and an astounded greeting to all those in the Past who have managed to get hold of this issue. Well done, folks!

This special is full of programmes that feature, in some way or other, aspects of Time travel. Just as we were going to press, I managed to catch the *Next Generation* episode *The Inner Light* in which Captain Picard lives the life of someone who died 1000 years ago. A very touching episode and a nice little twist on the Time travel idea. As for *Time's Arrow*, read on...

In the here and now, however, we hope you'll have the time(s) of your life travelling the Time lines of cult tv with this issue!

Jan Vincent-Rudzki

TV Zone Special #6 August 1992. (ISSN: 0960-8230) Editor Jan Vincent-Rudzki, Assistant Editor David Richardson, Production Assistant Mark Nichols, Brigg and Deanne Holding, Compositors: Mark Chapman, Steve Clark, Mark Davies, Andrew Martin, David Miller, Gary Russell, Nigel Robinson. With special thanks to Mark Dickson, Publisher Stephen Payne, Editorial Address: TV Zone, Visual Imagination Limited, PO Box 371, London SW14 8JL. Fax: 081 876 9455. All letters, articles and photographs for possible publication are welcome. We will return items if an SAE is included but no responsibility can be undertaken for loss or damage. For subscription information see back cover. Advertising rates on application to the Editorial Address or telephone 081 878 5496 and ask for 'TV Zone advert'. Distribution: Comag, Teviestock Road, West Drayton, Middlesex UB7 7QE. Tel 0895 444055 Printed by Capricorn.

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TIME TROUBLES IN STAR TREK



Tomorrow is Yesterday Captain John Christopher spots the Enterprise



Tomorrow is Yesterday Captain Kirk introduces 20th Century airforce pilot John Christopher to the wonders of the 23rd Century

ONly four occasions did episodes from the original live action *Star Trek* series deal with Time travel, despite the concept being introduced as early as the seventh episode, *The Naked Time*. However, the animated *Star Trek* and episodes of the proposed *Star Trek II* series together with some intriguing *Trek* movie script outlines also make interesting cases for study...

Returning to *The Naked Time*... This early episode, which was the precursor to *Star Trek: The Next Generation's* *The Naked Now*, featured the crew of the starship Enterprise battling with a mind-altering disease while the ship plummeted towards a dying planet. At the very last moment, control of the ship is regained and the engines fired back up so that they can make their escape. In an excellent 'twist' ending the starship's engines go into 'an anti-matter imbalance' and as well as travelling through Space away from the planet, the Enterprise travels back in Time as well.

The die seemed cast — having discovered the correct intermix reaction to produce Time travel the crew could use it regularly. This proved not to be the case

and, in fact, when Time travel was next used in episode 21, the method of propelling the crew into past ages was very different.

Tomorrow Is Yesterday

Tomorrow is Yesterday was written by the excellent *Trek* author DC Fontana and features the Enterprise arriving at Earth in the 1960s quite by accident after a collision with a "black sun". Perhaps this is supposed to mean a black hole, but whatever dodgey Science the premise rests on, it was this episode which laid the foundation of *Star Trek's* "sling-shot" effect. Movie viewers will remember that this fictional idea allowed the crew to reach San Francisco in the 1980's for *Star Trek IV: The Voyage Home*.

In *Tomorrow is Yesterday*, the Enterprise arrives at Earth and is spotted by a military aeroplane, which photographs the 'futuristic' craft. Trying to evade detection, the starship causes the jet to break up and so must rescue its pilot. Obviously, this dabbling with history must be put right, and so this forms the main thrust of the episode. In the process of trying to correct everything, things go

even more wrong when Captain Kirk is caught by the Earth authorities and interrogated.

The episode itself is a highly competent piece of entertainment and displays all the usual strengths and, unfortunately, associated weaknesses usually encountered with Time travel in Science Fiction. One priceless scene features a dumbfounded military guard beamed to the Enterprise where he samples the delights of the Enterprise's home cooking! Had it been the only Time travel adventure produced by the series, no one could have complained since it captured the flavour of the sub-genre perfectly. Seven episodes later, however, *Star Trek* produced what could well be the finest piece of Time travel storytelling ever to reach a tv or cinema screen.

The City on the Edge of Forever

Throughout *Star Trek's* first season, the series could hardly do any wrong. Yet even in this spirit of 'quality', one or two episodes stood head and shoulders above the rest; *The City on the Edge of Forever* was one such episode.



Assignment: Earth Kirk calls for help while Spock restrains the panic-stricken
Roberta Lincoln, secretary of the mysterious Gary Seven

Today's audiences are used to the overtly complex nature of Time travel as featured in the *Back to the Future* trilogy, however, the brilliance of *The City on the Edge of Forever* lies in the simplicity of its concept.

While studying "ripples in Time" — perhaps the gravitational radiation predicted by Einstein's General Theory of Relativity which contemporary astronomers are now seeking — the Enterprise is buffeted so violently that

Doctor McCoy accidentally injects himself with an overdose of a drug. The overdose produces feelings of acute paranoia and McCoy flees the ship. Searching for him, the landing party comes across The Guardian of Forever, which proves to be a portal into the Past. McCoy evades capture by jumping through the guardian and being transported back to America in the 1930's. Instantly, the Enterprise ceases to exist and Future history is changed. Kirk and Spock go after McCoy to fetch him back

and stop him from interfering with the Past. In the Thirties, they end up in the employ of Miss Edith Keeler, a young charity worker of extraordinary vision. Try as he might, Kirk cannot help but fall in love with her and announces this just as Spock discovers that, to return the Twenty-third Century to normal, Edith Keeler must die...

Originally written by Harlan Ellison and extensively re-written by an uncredited *Star Trek* staff writer, possibly Gene Roddenberry himself or perhaps DC Fontana, this episode is a masterpiece of Science Fiction storytelling. The depth of Kirk's complex character has seldom been bettered and the interplay between Kirk and Spock shows just what chemistry these two can create.

Assignment: Earth

Time travel did not appear in *Star Trek* again until the end of the second season when *Assignment: Earth* was produced. This was a craftily disguised pilot episode for a new television show starring Robert Lancing as Gary Seven and Terri Garr as his scatty assistant, Roberta Lincoln.

The Enterprise has used the 'slingshot' to travel back through Time in order to study the late 1960s and discover just how Earth managed to survive all the various crises of that era. While in orbit around the

The City on the Edge of Forever Back in the 1930s Depression era, Kirk and Spock attempt to put history on its proper course. Spock uses his skills to create a tricorder monitor device to keep them informed of historical developments





Assignment: Earth Gary Seven and his companion Isis try to prevent America's launching of an orbital atomic bomb

Earth, they intercept the transporter of a being who is journeying from a remote world to our planet in order to help us. Although appearing human, Gary Seven, is accompanied by a very non-human helper — Isis, the cat with strange powers! Gary Seven will not reveal much about himself or his purpose on Earth, and Kirk does not know whether he is a friend who should be trusted or an alien set on destroying the Earth. As the backdrop, Mankind comes to the brink of World War III.

This episode presents an enjoyable story, even though the main cast are somewhat overshadowed by the writers' introducing us to Seven and Lincoln. Unfortunately the network did not pick up the **Assignment: Earth** series and so the episode remains as a stand-alone adventure.

All Our Yesterdays

Star Trek went on to produce its third season and along with it, its final live action Time travel episode. *All Our Yesterdays* was approached somewhat differently to the others since the Past the crew returned to was not Earth's, but the threatened planet Sarpeidon's. An interesting premise had Kirk, Spock and McCoy in a library reviewing data discs containing images of the Past histories of the planet. When stepping through the

Time portal (cunningly disguised as a doorway!) they are instantly transported into the Time period they were last viewing.

Kirk found himself in the medieval era and Spock and McCoy in the ice age. The episode then detailed the way in which the officers find each other and return to Sarpeidon's here and now. It also featured a silly side plot in which Spock reverted to the ways of emotion because he had

gone back so far in the Past that his ancestors on Vulcan would still be savages; rather illogical!

Kirk has the most interesting time, being stuck in the medieval period, although it does not make too much sense to suppose that every planet goes through the same historic periods as the Earth has done. However, setting the Time travel on a different planet to Earth means that the impact is somewhat reduced.

The City on the Edge of Forever Spock's makeshift tricorder monitor displays the news of the 'fateful' events which will knock history off course



In most of these episodes the writers found new and different ways for the crew to be propelled backwards in Time and, for the most part, this kept the episodes fresh and entertaining.

Yesteryear

In the animated episodes DC Fontana wrote *Yesteryear* which used Time travel as a rather blatant plot device with which to explore the young Spock's origins on Vulcan. The story is, without doubt, excellent and it is a pity it was not expanded to an hour long live-action show.

While using the Guardian of Forever for historical research, Kirk and Spock return to their present to find all traces of Spock's existence gone — the Enterprise even has an Andorian first officer. Reviewing records, Spock finds that in this altered Time-line he died during the Kahs-wan; the Vulcan coming of age ritual. Spock clearly remembers, however, that a distant Vulcan cousin, Selek, rescued him. To return the Time-line to normal, Spock resolves to return to Vulcan, through the Guardian, and save his own life by posing as his distant cousin, Selek.

Almost Time Travel...

After *Star Trek* finished its live action and animated runs it was almost resurrected as a small-scale motion picture in 1975. Although not a Time travel story, this first motion picture outline featured as its climax the crew of the Enterprise returning to Earth only to find the script's god-like entity has made them all younger and transported them back in Time to when the Enterprise had just completed its original five year mission.

The author, Gene Roddenberry, went on to write a second outline with Jon Povil when his first was rejected by Paramount. This time he opted for an out-and-out Time travel story which retained some of the quasi-religious aspects of the first story. The story opens with all the crew of the Enterprise dead! The bodies are adrift in an amorphous plasma being in Space which begins returning them to life. They discover they have been dead for eleven years and that Spock and Scotty are still missing. The Time-line has been altered so that when the Enterprise returns to Earth it finds a totalitarian society.

Spock is located on Vulcan where he has been plagued by memories of his past life ever since disappearing through a 'Time gap' in the transporter beam together with Scotty and a landing party. Scotty is finally located, having become the most powerful man on Earth and the one responsible for the Time troubles. Kirk



All Our Yesterdays McCoy and Spock are trapped in the planet Sarpeidon's Past with only a fur blanket and a woman for company



Star Trek IV: The Voyage Home Once again, Kirk and Spock visit the 20th Century to save the Future!

and the Enterprise set out to put everything back to rights again.

The plot is very involved and this brief résumé goes no way towards conveying the actual storyline. Had it been filmed it would have featured James Doohan's Mister Scott heavily in the second half and required actors to portray Hitler, Churchill, Mao Tse Tung, Albert Einstein and John F Kennedy!

When this script idea was rejected by Paramount, writers Allan Scott and Chris Bryant were hired. They penned a curious tale with overtly Von Daniken (*Chariots of the Gods*) ideas that Man's early evolution had been influenced by ancient astronauts. The ancient astronauts being the crew of the Enterprise who have plunged through a black hole and arrived at Earth in the time of Cro-Magnon man!

Shortly after this, the motion picture idea was dropped altogether and *Star*

Trek became a television series once again. *Star Trek II* would have featured a Time travel story called *Tommorrow and the Stars* by Larry Alexander. This featured elements of a story called *The Apartment*, which had been written for the proposed, but never filmed, *Genesis II* series. Due to a transporter malfunction Kirk is transported back to the 1940s just before Pearl Harbor. What follows is a story that contains some obvious parallels to *The City on the Edge of Forever*, especially Kirk falling in love with the female guest character, Elsa Kelly. While Kirk gets friendly with Elsa, Xon (Spock's replacement) and the rest of the Enterprise crew struggle to retrieve him.

Of course, Time travel finally returned to the *Star Trek* universe with the 1988 feature film *Star Trek IV: The Voyage Home*.

Stuart Clark



"There is a corridor, and the corridor is Time. It surrounds all things and it passes through all things. You can't see it — only sometimes, when it's dangerous... You cannot enter into Time, but sometimes, Time can try to enter into the Present: break in, burst through and take things, take people. The corridor is very strong, it has to be, but some Times and some places it becomes weakened, like fabric — worn fabric. And when there is pressure put upon the fabric — "

"Time comes in?"

"Reaches in, and takes out what it wants."

SAPPHIRE AND STEEL was one of the most bewilderingly strange and perplexing Fantasy series ever produced for television, and as such is one of the few that really counts as a cult series. Although it was quite popular when first shown, perhaps chiefly because of its stars (David McCallum and Joanna Lumley), the series paradoxically seems to resist appeal to a mass audience.

The characters of Sapphire and Steel themselves are wreathed in mystery, and we never get more than vague clues about their origins or identity. The series itself is hard to pin down. On the presentation level, although it has a supposedly explanatory voice-over after the teaser to each episode, it doesn't really tell you much, and there are never any helpful touches like story titles or even episode numbers — but then, this all adds to the mystery... The series is obviously Fantasy, but with a Science Fiction flavour, perhaps because of its harshness. Time in that sense is much more credibly dealt with, and although it is manipulated, it isn't seen as something that can be dis-



Sapphire and Steel in the railway station of the fondly remembered second story

All photos © ITC

regarded, or treated as a number nine bus. It is the great enemy, although it is never defeated, our heroes are forever battling to contain it.

Elements of Reason

Time in *Sapphire and Steel* is treated as a kind of magic, where old objects are held to be dangerous in some way, allowing malignant forces from Time to invade. There is as little sense in this as there is in *Doctor Who's* depiction of flitting about through the aeons — in *Sapphire and*

Steel Time travel is always related to the present day — attributing age to objects in a human perception, since all matter (if you go along with the Big Bang theory) was created at the same time, and so at the most basic level is all the same age. Rationales that some property is imbued into materials when they are turned into objects are not offered. But then magic was never a great one for reasonable explanations. Similarly, the naming of Sapphire and Steel is done for euphonious reasons, as neither is actually a single element in itself. Sapphire is aluminium oxide in crys-



The ghosts emerge in the railway station during a particularly eerie sequence

talline form, while steel is manufactured from iron and carbon. Most of the other "medium atomic weights" mentioned in the title sequence, Gold, Lead, Copper, Radium and Silver are elements, while Diamond is another form of carbon, and Jet is polished lignite (a rock formed from partially decomposed vegetation, and so ultimately another type of carbon with traces of oxygen, hydrogen and magnesium). Curiously, Lead is for some strange reason replaced by Mercury in the title narration of the last story...

Television and film Science Fiction have always been marked by their inability to find their own forms. *Sapphire and Steel* uses a detective story idiom, albeit owing more to Agatha Christie for all its would-be Chandresque overtones, and yet its Science-as-magic approach is reminiscent of Wells' specious yet obviously partly-sincere rambling at the beginning of *The Time Machine* about the nature of Time. Sapphire and Steel are Time detectives, and yet the 'crimes' they investigate are more like accidents.

Sapphire and Steel face to face during a murder mystery, demonstrating elements of sexual frisson between the characters



Each story is essentially the same: something goes wrong with Time, people disappear into it or reappear from it, meddle with it — or mysterious forces try to use it to destroy Humanity. But basically the idea is to set things to rights, to restore the status quo one way or another. Sapphire and Steel's sense of values is very human, for all their alien dispassion. They profess to lack emotion yet they understand it in a way and express it in others. It is almost as if they have forgotten how to express it rather than never having been capable of it.

Love in a Cold Climate

There is a definite, if understated, sexual frisson between the protagonists, which is unusual as Science Fiction on British tv tends to be very chaste and innocent. On only one occasion does Steel say 'love', and even then he's being as oblique as he can. He is jealous of Sapphire's response to Silver's flirtations, although at other times Steel's attitude to her is somewhat peevish. They seem at one and the same time to be a team and independent.

In the final story, it emerges that both have been approached by the 'Transient Beings' superiors — they hadn't discussed the fact, yet neither feels betrayed or deceived... If one can speculate that Sapphire does feel a human-like attraction to Steel, it must be the child in him that she likes. Steel is petulant, forever grumpy, grudging in the extreme in his affections. Given that there is a perceptible relationship there — although it is perhaps excusable as part of the bonding that makes them such a good team — it never seems to interfere with their work, other than to make sure that neither of them abandons the other: but they are a team, and they need each other to do their job effectively.

Sapphire and Steel is arguably as minimalist a series as television can be without losing sight of realism. Although the settings, the costumes, etc. are naturalistic, they are done very sparsely. All the houses and buildings are very barely or shabbily furnished, their colours muted if not in shades of grey. There is no story where bright colour is an important part of the production design, other than the colours denoting the central characters, but they are hardly gaudy. The other elements who appear are in paler grey (Silver) or black (Lead), and one yearns at times for an appearance by a fiery Radium, or a radiant Diamond. The number of sets in each story is also very limited, as each is set in a single building, and only one of the stories features location filming.

The Powers That Be

The individual characters of Steel and Sapphire are what the series is basically sold on, and although we are given certain facts about them and what they do, we are never told straight out who they are. Their names are chosen to reflect their different yet complementary characters, and yet are deceptive. Steel, hard and unyielding on the surface, has weaknesses, emotions which occasionally surface and cause at worst problems, at best amusement for Sapphire. She on the other hand comes across at first as a warm, human character, at least in comparison with Steel. Her icy blueness is her colour, however, and she outwardly takes on the rôle of the diplomat, the negotiator, while Steel handles the 'rough stuff'. In fact, Steel's physical feats are infrequent, one example being his super-human reduction in temperature in the first story. Often, when confronted by physical danger, he seems to avoid the worst of it.

Sapphire's superpowers are more obvious. Her telepathy is used to discover information about their surroundings, and she can discern the age of objects and the fate of people. Steel has to ask her these things as his only psychic ability is telepathic communication with her—but as is shown in the fifth story, even a mere mortal can use that power. Sapphire's main party trick is 'taking time back', accompanied by throbbing sound effects and her bright blue eyes.

The two epitomize the typical detective

David McCallum as Steel — hard and unyielding with hidden depths



Joanna Lumley as Sapphire — a character with considerable telepathic powers

technique — hot and cold. Whatever their technique, neither really objects to the other's tactics, although a number of times Steel urges Sapphire to try harder when her powers don't seem to be working. In contrast to Steel's supposed physicality, it is Sapphire who most often bears the brunt of physical attack, several times being spirited away by evil influences. In the second story she is invaded by the blackness, and later has her face replaced by a hideous, distorted fleshy mass. The two

arrive in each adventure at about the same time, but not always quite together, and there is a feeling that their mission briefings are not joint.

It always seems a shame that we don't see any other elemental characters than Lead and Silver. Although Lead is rather 'over the top' with his constant guffawing and singing, Silver is a delightful character, puckish yet irritatingly deferential. He is a specialist, a technician, and he gets himself into trouble by being too obsessed

In the fifth story, Sapphire and Steel become embroiled in a murder mystery caught in a Time warp





The fourth story, featuring the faceless man

with his professional skills. The only reference to the other elements comes in the first story, when Lead remarks that Jet sends her love to Steel, and reports that Copper is having problems with the as yet unseen Silver.

The Surreal Thing

All of the series' supporting characters contribute much of the substance of the story, rather than being objects to which

the story, as a separate entity, happens to. In the first adventure, the children Rob and Helen are surprisingly convincing, given the usual unsatisfactory stage-school products found when a script requires children to be involved.

The second story is many people's favourite, and usually the first mentioned when reminiscing about the series. There is a practical reason why this is so, because it was the longest of all the stories, not least because the 1979 ITV strike hap-

pened after the second episode, and rather than resume where they had left off, the serial was started again. The serial is anyway one of the most atmospheric and well-realized, the characters of the ghosts being pathetic as well as scary, the various visual and electronic effects masterful, but by far the best feature is Gerald James's performance as the doomed ghost-hunter, George Tully, creating a very human, bewildered, blinkered yet noble characterization.

The third story's Time travellers Eldred and Rothwyn are intentionally weak characters, but the story's colour is provided by the presence of Silver, and the grisly nature of the threat Sapphire and Steel face overpowers the viewer in the end. Another favourite story is the fourth, with its Magritte-inspired faceless villain and animated umbrellas, and the depressing atmosphere of the grey-walled flats above a junk shop. Alyson Spiro's nightclub hostess Liz is one of those lost souls frequently found inhabiting '70s drama.

The fifth story is about a murder run in a time warp, when a 'present day' businessman holds a '30s style party which seems to end up in the real 1930s. It is too busy really, and although the plot is weird, it is, let's face it, too obvious. There are some nice moments of gruesomeness, but things turn out rather too well — a fault that can, in fairness, also be levelled at the very first story.

The final adventure is also a contender for the best ever, with elements from all the previous PJ Hammond *Sapphire and Steel*s — clocks, ghosts, force-fields, people out of Time, traps...

For once, the storyline is actually concentrated on our two heroes, as they gradually discover they are doomed from the start. As with all the stories, there is no flash gadgetry, and the means of their nemesis turns out to be a pocket chess set, outwardly anyway. Silver makes a welcome return, although strangely his fate is not revealed. But the final image of Sapphire and Steel at a window, floating, lost in Space, is another hauntingly surrealistic touch.

Admittedly, *Sapphire and Steel* cannot be said to be a cheerful show, and was at its best when downbeat, dwelling on death, failure, depression, spoiled innocence, betrayed trust... However, it produced some classic Fantasy/Horror moments, some deftly black but subtle humour, and featured two consistently strong leading performers in David McCallum and Joanna Lumley, who despite their detractors — Lumley especially — excelled here. It is sadly missed.

Andrew Martin



**Series 1**

Sam Beckett Scott Bakula
 Al the Observer Dean Stockwell
 Producer Harker Wade
 Deborah Pratt
 Executive Producer Donald P Bellisario
 Supervising Producer John Hill
 Music Mike Post

A1 Genesis

Teleplay Donald P Bellisario
 Director David Hemmings
 Peg Stratton (*Jennifer Runyon*), Captain Birdell (*John Allen Nelson*), Doctor Burger (*W K Stratton*), Weird Ernie (*Bruce McGill*), Captain La Mott (*Larry Poindexter*), John Beckett (*Newell Alexander*), Tina (*Barbara Horan*), Captain Doug Walker (*David Trent*), Dr Blaustein (*James F Dean*), Lucy (*Lela Ivy*), Goosile (*Dennis Wolfberg*), Sally (*Lydia Cornell*), Jeanie (*Christine Poor*), Doug Ibold (*Doug Cox*), Mikey Stratton (*Christian Van Dorn*), Umpire (*Hank Robinson*), Old Man (*Patrick Cranshaw*), Bat Boy (*Brent Chalem*), Young Sam (*Adam Affonso*), Matt (*Mike Greenwood*), Clyde (*Dave Duensing*), Barnes (*David Dawson*), Pepper (*Kevin Johnson*), Tim Fox (*Ken Martin*), Tom Stratton (*Layne Beamer*)

Sam Beckett gets caught up in a botched Time travel experiment, and discovers that, apparently at any random moment, he will find himself back in the Past (at any point within his own lifespan), but occupying someone else's body.

Date: September 13, 1956. The first time this happens he becomes a test pilot with a heavily pregnant wife! After that, he 'becomes' a top player in a baseball team whose success is fading fast...

A2 Star Crossed

Teleplay Deborah Pratt
 Director Mark Soble
 Donna (*Teri Hatcher*), Jamie Lee (*Leslie Saks*), Colonel Wojohowitz (*Michael*

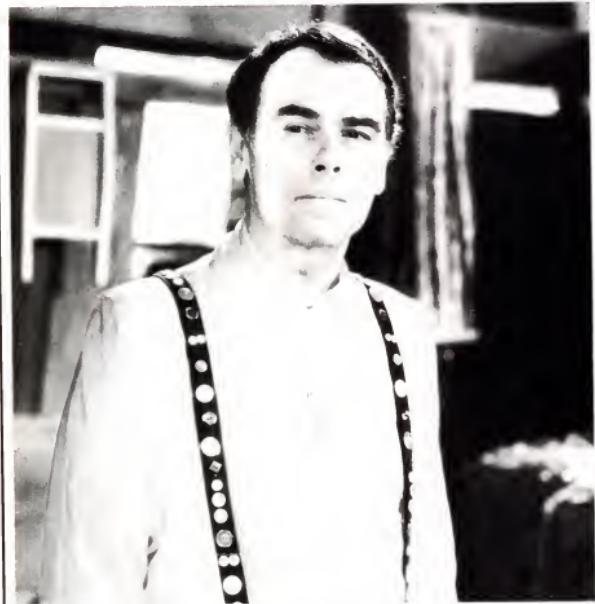


Quantum leaping buddies Sam Beckett (Scott Bakula) and Al (Dean Stockwell)

Gregory), Oscar (*Michael McGrady*), Frank (*Charles Walker*), Harry (*Ken Gibbel*), Gerald Bryant (*John Taloe*), Space Cadet Student (*Stacey Adams*), Waitress (*Anne Leyden*), Gas Station Attendant (*Kurt Falkenberg*), Student With Afro (*Tonya D Pullum*), Pragmatic Student

(*Mary Boessow*), Student with Headband (*Lisa Meddin*)

Date: June 15, 1972. Appearing as a college professor, Sam meets a young woman who will break his heart in his future, unless he can find a way of slightly altering the course of her life...



How The Tess Was Won Al observes Sam's Wild West predicament

A3 The Right Hand of God

Teleplay John Hill
 Director Gilbert Shilton
Sister Angela (Michelle Joyner), Sister Sarah (Nancy Kulp), Dixie (Teri Copey), Jake (Guy Stockwell), Gomez (Alex Colon), Father Muldooney (Lewis Arquette), Chalky (James Caven), Tiger Joe (Roger Hewlett), Cody (Michael Strasser), Link (Vinnie Curto), Ring Announcer (Daniel Valdivia), Bartender (Rocky Giordani), Black Boxer (George King), Referee (George O'Mara)

Date: October 17, 1974. Sam decides that somebody on high doesn't like him when he leaps into the body of a glass-jawed boxer whose contract is owned by two nuns hoping to finance a chapel for the poor!

A4 How The Tess Was Won

Teleplay Deborah Arakelian
 Director Ivan Dixon
Tess McGill (Kari Lizer), Wayne (Marshall R Teague), Chance McGill (Lance LeGault), Buddy Holly (Scott Fullis), Orly (Tommy Bush), Doc (Sloan Fischer)

Date: August 5, 1956. As a cowboy-veterinarian in 1956, Sam must keep destiny on course by breaking a cowgirl who pledges to marry him if he can prove he's a better cowpoke than she is.

A5 Double Identity

Teleplay Donald P Bellisario
 Director Aaron Lipstadt
Teresa (Terri Garber), Don Geno (Michael Genovese), Tony (Joe Santos), Segundo (Tom Silardi), Frankie (Page Moseley), Primo (Nick Cassavetes), Angela (Patricia Velselich), Al (Ric Manzini), Momma (Harriet Medin), Adriano (Mark Margolis), Father Sebastian (Dean Fortunato), Student (Joseph Svezia), Burt (John Hostetter), Charlie (Michael Franco)

Date: November 8, 1965. When the moon hits your eye like a big pizza pie, that's I'mour, but when you're a hit man fooling around with a mobster's girl, then that's a mess. Sam's in a mess!

A6 The Color of Truth

Teleplay Deborah Pratt
 Director Michael Vejar
Miz Melny (Susan French), Sheriff Blount (Royce D Applegate), Nell (Kim-

berly Bailey), Clayton (Jim Ingersoll), Willis (Michael D Roberts), Billy Joe Bob (Michael Krueger), Toad (Jeff Tyler), Miz Patty (Jane Abbott), Nurse Ethel (Elyse Donalson), Jesse Tyler (Howard Johnson), Doctor (Christopher J Keene), Effie (J T Solomon)

Date: August 8, 1955. Sam confronts racism when he finds himself as a black man sitting at a lunch counter in the Deep South. He uses his borrowed identity to alter the life and conscience of the elderly widow he works for.

A7 Camikaze Kid

Teleplay Paul Brown
 Director Alan J Levi

Cheryl (Romy Windsor), Bob Thompson (Kevin Blair), Jill (Holly Fields), Chuck Thompson (Robert Constanzo), Janie (Janet Carroll), Pencil (Jason Priestly), Dad (Richard McGonagle), Mrs Thompson (Mary Pat Gleason), Marty (Johnny Lage), Cameron (Scott Menville), Minister (Edward Schaff), Impala (Tom Verica), Older Brother (Brandon Adams), Little Boy (Michael Bellisario)

Date: June 6, 1961. Sam finds himself as a 17 year old Californian teenager and is forced to ask *not how* he could help the lad's prevalent acne, but what to do with his idealistic sister who wants to marry a brutish hot-rodder!

A8 Play It Again, Seymour

Teleplay Scott Shepherd & Donald P Bellisario
 Story Tom Bloomquist and Scott Shepherd & Donald P Bellisario
 Director Aaron Lipstadt
Seymour (William Garson), Allison (Claudia Christian), Chuck (Steve Nevil), Lionel (Paul Linke), Little Woody Allen (Kevin Mockrin), Nick Allen (Tony Heller), Crooner (Don Keith Opper), Li Lannon (Richard Riehle), Old Lady (Jeanette Miller), Policeman (Don Maxwell), Mama (Barbara London), Bandleader (Ron Utstad), Bartender (Hap Lawrence)

Date: April 14, 1953. It looks like the beginning of a beautiful friendship when Sam becomes a Humphrey Bogart type and teams up with a 'neat kid' to find the hit man who killed his partner.

Series 2

Sam Beckett Scott Bakula
 Al the Observer Dean Stockwell
 Producers Harker Wade &



Disco Inferno Sam, in 1976 disco gear, finds himself 'incarnated' as a stuntman on a low budget disaster movie

Executive Producer Deborah Pratt
Supervising Producer Donald P Bellisario
Music John Hill
Music Mike Post

B1 Honeymoon Express

Teleplay Donald P Bellisario
Director Aaron Lipstadt
Diane (Alice Adair), Roger (Mathieu Carriere), Porter (Hank Rolike), Chairman of the Committee (Warren Frost),

What Price Gloria There isn't much practical help from Al when Sam finds himself on the receiving end of sexual harrassment



find a way to alter history or funding for the Quantum Leap project will be cut off!

B2 Disco Inferno

Teleplay Paul Brown
Director Gilbert Shilton
Chris Stone (Kris Kamm), Ray Stone (Michael Greene), Shannon (Kelli Williams), Rick (Peter Onorati), Traci (Arnetta Walker), Female Extra (Maureen Fletcher-Evans), Stuntwoman (Michelle Costello), Cinematographer (Joe Farago), Chad Stone (Kevin Light), Dancer (Tobi Redlich), Country Singer (Helena Buscema)

Date: April 1, 1976. Sam finds himself as a stuntman on a low budget disaster movie. He discovers he has to prevent a brother performing a potentially lethal stunt to impress their father.

B3 The Americanisation of Machiko McKenzie

Teleplay Charlie Coffey
Director Gilbert Shilton
Machiko (Leila Hee Olsen), Lenore (K Callan), Henry (Wayne Tippit), Naomi (Elena Stittler), Rusty (Patrick Massett) Rev. Felcher (Chuck Walling), Betty Felcher (Majorie Stapp), George O'Bannon (Clive Rosengren), Delores (Pat Ast), Deputy Herman (Cary Pitts), Mayor (Keith R Mills), Eugene (James Oden Hatch), Charlie (Bill Arnold)

Date: August 4, 1953. Sam becomes a sailor who brings a Japanese girl to his home town. Culture-clash is imminent!

B4 What Price Gloria

Teleplay Deborah Pratt
Director Alan J Levi
Gloria Collins (Jean Sagal), Buddy Wright (John Calvin), Parker (Gregg Barber), Richard (Matt Landers), Samantha (La Reine Chabut), Johnny (Jack Armstrong), Gail Wright (Laurel Schaefer), Ted Hartman (Ryan McDonald), Miss Bramford (Joy Stockwell)

Date: October 16, 1961. Finding himself as a woman is bad enough for Sam, but when he has to fend off his boss, it opens his eyes to sexual harrassment. He also tries to help a husband-hungry fellow secretary.

B5 Blind Faith

Teleplay Scott Shepherd
Director David G Phinney
Michele Stevens (Cynthia Bain), Agnes Stevens (Jennifer Rhodes), Pete O'Shannon (Kevin Skousen), Stage Manager (Sloan Fischer), Waitress (Judy

Kain), French Woman (Hilla Moll), Andrew Ross (Billy Burdin), Girl (Cynthia Mann)

Date: February 6, 1964. Sam becomes a famous blind concert pianist who has to prevent the murder of his girlfriend.

B6 Good Morning, Peoria

Teleplay Chris Ruppenthal
Director Michael Zinberg

Chubby Checker (Himself), Rachel Porter (Patricia Richardson), Fred (Richard McKenzie), Brian (Todd Merrill), Leland (Steve Bean), Mayor (Hal England), Sheriff Foley (E R Davies), Thorea (Barbara Perry), Businessman (J Frank Stewart), Man in Suit (Kurt Andon), Reporter (Steve Whiteford), Chick (Doug Ibold)

Date: September 9, 1959. As a howlin' Disc Jockey, Sam has to face the angry puritanical objectors to rock'n'roll music and help his boss keep her station running.

B7 Thou Shalt Not

Teleplay Tammy Ader
Director Randy Roberts

Irene Basch (Terri Hanauer), Joe Basch (James Sutorius), Bert Glasserman (Russ Tamblyn), Karen Basch (Lindsay Fisher), Shirley Winnick (Jill Jacobson), Hannah (Twink Caplan), Miriam Dalwitz (Magda

Good Morning, Peoria It's 1959, and Sam is in the front line of the battle for rock'n'roll against a puritanical backlash



Harout), Harold Dalwitz (Milt Hamerman), Maxine (Freya Thomas), Woman (Joie Magidow), Rabbi David K Basch (John J Reiner), Cantor (Jay Frailich), Singer (Patti Pavaar)

Date: February 2, 1974. Sam becomes a rabbi whose brother's family is rocked by a sudden death, and is also endangered by his sister-in-law having an affair.

B8 Jimmy

Teleplay Paul M Belous & Robert Wolterstorff

Director James Whitmore Jnr Frank (John D'Aquino), Connie (Laura Harrington), Blue (Michael Madson), Charlie Samuels (Michael Alldredge), Corey (Ryan McWhorter), Jimmy (Brad Silverman), Peter Kirksey (Josh Pedan), Mrs Kirksey (Elaine Hausman)

Date: October 14, 1964. Sam becomes a mentally handicapped man who has to find acceptance at home and at work on the docks, or be sent back to an institution on the demands of his brother's wife.

B9 So Help Me God

Teleplay Deborah Pratt
Director Andy Cadiff

Lila Barry (Tyra Ferrell), Captain Cotter (Byrne Piven), Bo Parsons (John Shepherd), Myrtle (Ketty Lester), Sadie (Kathleen Noone), Judge Haller (William

Schallert), Sugee Dancey (Stacey Ray), Sheriff Dixon (John Apicella), Leonard Dancey (Travis Michael Holder)

Date: July 29, 1957. Sam finds himself as a Southern defence lawyer in the case of a black housekeeper accused of murdering her white employer and lover.

B10 Catch A Falling Star

Teleplay Paul Brown
Director Donald P Bellisario

John O'Malley (John Cullum), Nicole (Michelle Pawk), Michelle (Janine Turner), Manny (Ernie Sabella), Charlie (Paul Sand) Delores (Myra Turley), Anita (Maria Lauren), Ray Hutton (Michael Carl), Dr Carrasco (Marshall Borden), Padre (Rand Hopkins), Muleteers (Michael DeMarco, Jay Morton, Dafida McCracken, Sam Rapp), Innkeeper (Jon Huffman)

Date: May 21, 1979. Not only does Sam have to contend with being the understudy of an alcoholic singing actor in an off-Broadway version of *The Man of La Mancha*, but he also meets a woman he's in love with in real life who was too old for him. But now...

B11 A Portrait for Trojan

Teleplay Donald P Bellasario & Scott Shepherd
Director Michael Zinberg

Trojan (Deborah Pratt), Miss Stoltz (Carolyn Seymour), Jimmy (Robert Torti), Mrs Little (Bett Rae), Coroner (Bill McLaughlin)

Date: February 7, 1971. Sam is working as a parapsychologist for the widow of a novelist who drowned. The ghost appears to talk to his widow, and then tries to drown her as well!

B12 Animal Frat

Teleplay Chris Ruppenthal
Director Gil Shilton

Elizabeth (Stacey Edwards), Duck (Darren Dalton), Will (Raphael Sbarge), Guna (Brian Haley), Hags (Stuart Fratkin), Knut Wileton (Jeff Benson), Scooter (Robert Petkoff), Professor Davenport (Edward Edwards)

Date: October 19, 1967. Sam finds himself at college, as a 6'4", 240lb brat known as 'Wild Thing'. His mission is to stop an anti-war radical from blowing up a chemistry laboratory which will kill innocent students.

Mark Chappell
Photo research by Mark Dickson

The Quantum Leap episode guide will continue in a future issue!



THE FLIPSIDES OF DOMINICK HIDE



THE FLIPSIDE OF DOMINICK HIDE and Another Flip for Dominick were two plays produced for the BBC's main one-off drama strand, *Play for Today* in 1980 and 1982. They were unusual for that series because they were Science Fiction, and unusual for Science Fiction because they dealt so centrally with emotions, the Fantasy and technological elements involved in the plots merely being ways of dealing with the subject matter in an unusual way, rather than the whole purpose of the enterprise.

Yesterday's Plays

Play for Today, and its predecessors *The Wednesday Play* on the BBC and *ITV's Armchair Theatre*, had earned the label 'kitchen sink drama' because their naturalistic approach differed so radically from the comfortable middle-class attitudes of conventional television plays. Of course, much unchallenging material continued to be made, some of it under these very banners.

On the other hand, there was also work being produced that belonged to neither tradition. From the Fifties onwards, Science Fiction had been an occasional feature of television output, albeit largely confined to series, and most of the one-off dramas that had emerged had been in specialized strands such as *Out of the Unknown* (which relied in any case on a large proportion of adaptations in its early years).

This approach marginalised the material, and when Science Fiction wasn't in vogue, it could be shoved away late at night by schedulers. The very occasional example produced in the major play strands was much better placed to reach a mainstream audience, but the instances were few. The consequences of this were on the one hand that most Science Fiction was still regarded as being for children or rather eccentric adults, but



Time traveller from the Future, Dominick Hide (Peter Firth), makes an illegal emotional commitment to Jane in 1980 — but with what consequences?

on the other that any Science Fiction plays which were made are rather better remembered because they were unusual.

Flip Options

The Flipside of Dominick Hide was first transmitted on the 9th of December 1980, and repeated two years later, a week before the showing of its sequel, Another Flip for Dominick. The Flipside was based on an idea by Alan Gibson, who co-scripted it and Another Flip with dramatist Jeremy Paul, and also directed both plays.

So the rumour goes, after the success of the first play, the BBC offered Paul and Gibson two alternatives: producing one more ninety minute play as a sequel, or developing the idea into a full-blown drama series. While the latter would have earned them far more money, the writers felt that it would be better not to overstretch the concept, and a second single play would be the best option.

The reasons for the Dominick Hide plays' popularity at the time (and so much

so, ten years after they were made that they were issued on video) must be to do with the fact that they were such appealing television in themselves, as much as the fact that they were untypical of the majority of *Play for Todays*.

There was a special attraction about the characters of Dominick and Jane, the woman he meets in the 20th Century, and the values they espouse which seem dated not only now, but did so even in the encroachingly materialistic environment of the early '80s. Their approach to life is very much post-hippy Camden Town leftist, and reflects the *Guardian*-reading middle class consensus of the time. This applies both to Jane and her friends and to the futuristic vision of 2130 London.

Although the plays are not strictly comedy, they are full of humour. A comedy of manners, from people in 2130 still travelling by tube and doing crosswords, to the various 'innocent-abroad' gags as a bemused Dominick wanders around an 'alien' London. But the humour is not imposed on the plot, it derives from it, and it never detaches the characters from their

surrounding reality. Much of the more subtle humour is derived from the changed language of 2130, with its sly comment from the writers on that society's foibles. In a way it could be argued to be *Guardian*-speak gone mad, with, tellingly, 'complacent' used to mean 'happy', for one instance.

Sequel Time

The central character of Dominick Hide was played both times by Peter Firth, and indeed all the recurring characters in both plays are performed by the same actors: Caroline Langrishe as Jane, Pippa Guard as Dominick's wife Ava, Patrick Magee as Caleb Line (whose reprise of the rôle in *Another Flip* was his last acting part before his death), and the venerable Sylvia Coleridge as Great Aunt Mavis — not forgetting the squeaky voice of Ysanne Churchman as Dominick's house computer, SOO.

Similarly the production team remains largely the same both times, with only the original set designer Roger Murray-Leach not returning. There was also a different location filming crew for the second play. Consequently, both plays have the same 'look' in terms of lighting, studio camera work etc, the only differences being subtle variations in the look of the new sets made for *Another Flip*, although these are largely in the style of the very distinctive Murray-Leach (whose designs for the Gallifrey Citadel in *Doctor Who* and *Blake's 7*'s Liberator interior are his best known Fantasy tv contributions).

The main difference between the two plays is the usual trait of a good sequel, that rather than somewhat hesitantly spending its time establishing the characters and concepts it will deal in, as any original play must in some measure do, it can plunge straight in, knowing that we understand the scenario. Consequently the second play is punchier, with a stronger start.

Its main fault however is that it somewhat runs out of ideas in the 20th Century section of the plot, and virtually follows the plot of the first play from that point of view. The second play's strength is in the deepening of the relationship between Dominick and his wife Ava, and his realization that he can't have his cake and eat it.

First Flip

The Flipside is concerned with Dominick's attempts to meet his own great great grandfather, who lived in the 1980 era Dominick has been assigned to



The artwork for the BBC Video release of the two Dominick Hide Time travel Play for Today presentations. Dominick, his Time ship and 1980s girlfriend

study as part of his job. 'Corros' such as Dominick are forbidden to land in the Past Times they visit in case they change history, which could have disastrous effects on the Future (ie *their* present day). However, in Dominick's case, that is precisely what he has to do.

His boss Caleb Line knows of Dominick's illegal landings, which are in

fact necessary, because due to some abstruse genetic paradox Dominick is his own great great grandfather. By a rather fortunate coincidence (or not, depending on your interpretation of fate) he meets up with Jane Winters, falls in love with her, as she does with him, and she ends up pregnant... At the same time, Dominick's wife in the 22nd Century, Ava, is getting



Dominick Hide finds life in the Twentieth Century a bewildering experience!

rather distressed both by Dominick's flouting of the rules about landing, and about his increasingly distant demeanour.

Flip II

Another Flip is a more 'grown up' play if anything, and shows people coming to terms more with the consequences of their actions. While to begin with **The Flipside**

stresses the dangers of travelling back in Time, and the pay off of this is the central paradox of Dominick's self-parenthood. **Another Flip** shows more of the direct possible effects, with the errant pupil Time traveller Cyrus Bonnington managing to get himself killed. In returning to the same bit of the Past again, Dominick manages to re-arrange events to avoid this happening (with its consequent effect of

making the future child of Bonnington ill), but he also tries to delete an argument between himself and Jane by reliving the moment it happened, only to be so pleased with himself for doing so that he admits he has done it, and causes the argument anyway. But in the end the second play's message is that the return to the Past is all a dream, and Jane, Ava and Dominick himself settle with their destined partners... for life?

The plays make up an engaging saga, where we find ourselves caring about the characters, even the lesser ones. The language used is a discussion topic in itself, and while the technological and Fantasy elements are not the *raison d'être* of the plays, they are nonetheless important enough to be of interest in themselves to fans of the genre.

If the writers had chosen to opt for a series, it might have meant that a greater deal of detail about the characters as well as the respective eras could have been explored, and certainly the rich vein of subtle humour might easily have become addictive. However, too many Science Fiction ideas, with their built-in limitations of over-stretched Fantasy and cost restrictions, have foundered in the long run of a series, and it's probably true to say that sometimes self-limitation is a good thing.

Andrew Martin



time FOR THE NEXT GENERATION

REPUTABLE Science journals regularly contain papers by top scientists who ponder the nature of Time and whether it can flow in more than one direction. Time travel is now only one facet of a dimension that, although we exist in it, we can only partially understand.

Star Trek, forever with its fingers on the pulse of modern Science, has seized on the nature of Time in several of its episodes, as well as presenting us with more routine Time travel stories.

Time in an Instant

Right in the very first episode, **Star Trek: The Next Generation** introduced us to an alien being who possessed total mastery over Space and Time, Q. At a click of his fingers this being could transform the reality of those around him or transport mortals to places far removed from the usual passage of Time.

Star Trek: The Next Generation attempted what could be classified as the first Time travel episode early in the first season with *The Big Goodbye*. Although not strictly a Time travel piece, since no one actually travels through Time, the use of the holodeck to create a historic environment for the characters to interact with provided the writer with the same storytelling apparatus as a conventional trip into the Past would have.

Time was properly dealt with as a story line in the late first season entry *We'll Always Have Paris*. In this story a scientist makes a goof of his experiments — don't they always according to television? — and as a result unleashes waves of Time distortion into the universe. These manifest themselves as loops in Time, and the crew find themselves repeating events. These manifest themselves as loops in Time, and the crew find themselves repeating events — sorry, bad joke. The usual brain-bending notions occur if you try to analyse the plot too much, but for the most part it is a good piece of enter-



The Next Generation's first confrontation with the Time bending Q entity

tainment — being a lot darker in tone than some of the early first season.

Evading Time

The subject of beating Time and its inevitable effect on human life (death) has been the subject of a couple of shows. *The Neutral Zone* featured people being frozen as soon as they died in order that technical advances in Future centuries could resurrect and cure them. Don't laugh, people actually pay a lot of money to have this done!

In *The Schizoid Man*, another loony scientist transfers his knowledge to Data in an attempt to escape death.

Time was dealt with in a much more direct manner again in the second season episode *Time Squared* — the original name of *Time to the Second* was changed at the last minute.

Seeing Double

In *Time Squared*, the Enterprise crew were seeing double when a shuttlecraft containing a second Captain Picard is

picked up in Deep Space. Also onboard the shuttlecraft is a fragmented ship's log showing the destruction of the starship Enterprise. The crew cannot understand why Picard would leave the ship at a time of crisis and tension mounts when a Space/Time vortex appears and begins to suck the Enterprise into it.

The writers on the show are reported to have struggled a bit with this one since they were not sure how to end the episode and explain what the vortex was, why it seemed interested in Picard and why the first Picard was sent through Time. One suggested ending was that Q sent Picard through Time to serve as a warning to the crew because he wanted them alive so he could torment them with the Borg in *Q, Who?*. The final ending owes something of a debt to Arthur C Clarke's classic *Rendezvous With Rama* in that it explains nothing and tells us that sometimes we do not get all the answers. A line cut from the final print of the episode had Picard pondering out loud whether someone wanted them to have a second chance. Perhaps this was an echo back to the original Q ending, or was it something



Above: Two Time Travellers from the Future have a devious scheme in mind involving Picard, in *Captain's Holiday*.
Below: A historian from the Future? He is certainly from another Time, but what is his real mission on the Enterprise?

The Fifth Season story *A Matter of Time* contains the interesting answers



with a more religious overtone? It all adds up to an interesting episode apart from the gobbledegook about body clocks and phase-matching; no wonder Pulaski got transferred off the ship!

Best Yet?

Next stop on the Time travel express was the terrific *Yesterday's Enterprise*.

The alternate Time-line's Klingon war, the dark lighting and mood, the tense mystery of warfare, the action and adventure all add up to make this version of the Enterprise a very watchable event.

Because of a temporal rift the Enterprise C was transported out of a battle with the Romulans and through Time by over twenty years and the Federation is now at war with the Klingon Empire. In this alternate reality Tasha Yar is still alive and serving on the military ship Enterprise. By the end of the story Tasha has decided to go back into the Past with the Enterprise C and this has interesting repercussions later in the series as we learn in *Redemption Part II* that she survived the battle with the Romulans. She went on to give birth to a daughter fathered by a Romulan, but when Tasha tried to escape she was finally executed. Her daughter, Sela, is the spitting image of her mother and hence is portrayed by Denise Crosby. Look out for *Redemption Part II* on video in September for the full explanation!

Later this season Picard would run up against two Time travellers from the Future who tried to trick him out of a valuable artefact in *Captain's Holiday*. Early in season four the writing staff would again dip into real science as *Clues* presented the factually based idea of a wormhole allowing you to travel through Time.

Season Five Time

In Season Five the writing staff suddenly shifted into high gear as far as Time related stories go. *A Matter of Time* is an interesting story of a Time traveller arriving onboard the Enterprise. He at first claims to be a Future historian who has come to witness an event performed by the crew of the starship. As the story progresses, however, the crew realize that he is hiding something and finally uncover his ulterior motive. In doing so they discover that he is not from their Future but their Past.

Cause and Effect is one of the most controversial episodes of the entire series. It features the Enterprise stuck in a 'causal loop' which means that the crew are stuck into repeating the same action time and time again. This set of actions results in



Above: *Cause and Effect* The captain of a starship from the Past is part of a causal loop which features the destruction of the Enterprise

Below: *Yesterday's Enterprise* uses the 'alternate Time-line' plot device to involve the Enterprise in a war with the Klingons, and to resurrect Lt Tasha Yar





The cliffhanger ending of the Fifth Season, *Time's Arrow*. A familiar character in unfamiliar circumstances entertains polite conversation on the nature of the universe...

the Enterprise being destroyed and, time and time again, we witness this happening. The episode, as directed by Jonathan Frakes, walks a fine line between repetitious tedium and sheer brilliance; in the end it comes down somewhere in between since it features a most unsatisfying ending. Fans actually groaned at the ending at the recent Sol III convention!

The Big Finish!

In 1927, renowned astrophysicist Arthur Eddington coined the phrase 'the arrow of Time' to indicate that Time seemed fixed in its one-dimensional Past-through-Present-to-Future direction. The final episode of Season Five paraphrases this term and is a bona-fide Time travel adventure.

Time's Arrow is the first part of a cliff-hanging adventure that will conclude in the first episode of Season Six. The Enterprise is summoned to Earth where an archeological dig at San Francisco has discovered evidence of aliens in Earth's 19th Century. Even more alarming is the discovery of Data's severed head, inert and dusty, and lying with the same artifacts as those that date from the late 1800s!

What follows is an intriguing story of the search for the alien intruders into Earth's history, and a Time travel adventure of a very sinister kind. The script also explores the emotional implications of a 'person' discovering that their life will

end five hundred years in the Past! In Data's case, the reaction is surprising.

A well written Time travel story is irresistably good entertainment and the first part of *Time's Arrow* is certainly no dis-

appointment on that score. Let us hope that the writers of *Star Trek: The Next Generation* continue to find new ways of exploring this fascinating dimension.

Stuart Clark

Time's Arrow Data, lost in Time, discovers a familiar face in extremely unfamiliar circumstances





UFO

TIMELASH



"Time... they murdered Time!" — and Straker is the victim!

An ordinary day in SHADO HQ. Suddenly, as if from nowhere, Commander Straker is in the room, dirty and dishevelled, and inexplicably smashes up consoles and computer banks with a crowbar. Paul Foster and some technicians try to restrain him, but he fights them off.

Straker takes the office lift up to ground level. Miss Ealand is astonished to see him...

Outside, Straker knocks out a man on a mini-hovercraft, and checks his watch. He runs off through the studio backlot, detouring through a sound stage and spoiling a 'take'.

Foster and studio security guards chase Straker as he passes a dead man, circling endlessly in a miniature sports car. Straker climbs onto the roof of a low building, where Colonel Lake lies unconscious, beside a bazooka-like gun. Catching up, Foster finds a syringe in Straker's pocket...

Later, Straker is in bed in the SHADO medical centre. Dr Jackson tells Foster and General Henderson he is in deep shock. He can give Straker a drug to bring him round, but it's dangerous. Henderson says this is an emergency...

Miss Ealand, SHADO and studio guards

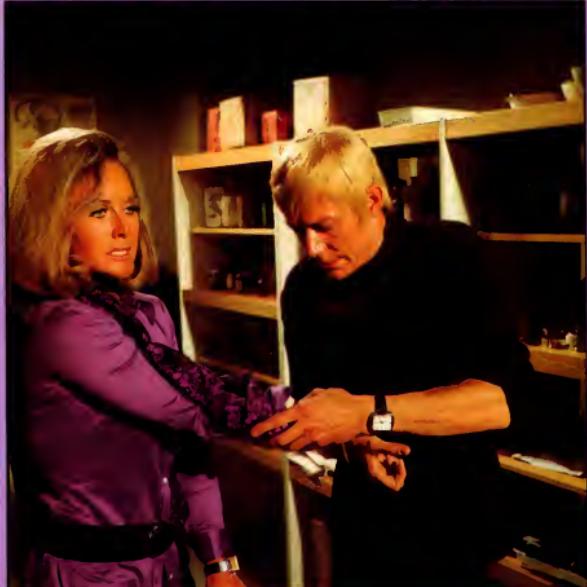


Colonel Lake is ambushed by Turner, radar operator class 1, in league with the Aliens



Straker fires, but Turner is always one step ahead of him, temporally speaking

Below: Straker and Colonel Lake take drugs to stave off the effect of the Aliens' manipulation of Time, and send the episode into a scheduling backwater



fantasy flashback



Straker — armed and dangerous, with one quality the Aliens didn't bargain for — "bloody-mindedness"!

Straker with Colonel Lake — hunted on the studio backlot while the Aliens have suspended Time to a millionth of a second



confirm that Straker left to collect Colonel Lake from the airport, but never returned... Colonel Lake, also recovering in the medical centre, has been hit at the base of the skull and remembers nothing after leaving the airport.

Jackson warns General Henderson the drug might open Straker's mind or destroy it. As Jackson injects it, Straker mutters, "Time... they murdered Time!" Jackson takes Straker back five hours...

Straker picked Colonel Lake up, she having just returned from Moonbase. Seeing something in the sky, they realize it is a UFO, but cannot make contact with SHADO Control. They drive on, and are attacked by the UFO. It seems to leave, but then the car is enveloped in a strange light. After a minute, the UFO flies away.

As the car arrives at the studios, it is suddenly broad daylight! Straker and Colonel Lake drive through the studio backlot, and find all the people and objects there completely motionless. A work-sheet in the carpentry shop shows the effect has just happened. They look at the watch of a man on a mini-hovercraft — it says 6.00.

In Miss Ealand's office and down in SHADO Control the clocks also read 18.00 hours. Straker wants to know why Moonbase hasn't sent in Skydiver, and he tries to call General Henderson, to no avail. At a console, a technician surreptitiously flexes his hand... Examining Foster and SHADO's radio operator, Straker and Colonel Lake find no pulse, but body temperatures are normal. Things are 'frozen in Time' — only objects that were still when the effect struck can move. Their watches read 8 o'clock, the time they reached the studios. Feeling increasingly tired, they struggle to get to the medical centre.

Straker searches for a drug to overcome their fatigue. They take X-50, which speeds the metabolism up tenfold, but can burn people out. The UFO must have travelled incredibly fast to evade Moonbase's defences. As the sound, heat and light barriers have been broken, so might the Time barrier. The Aliens have generated a force field, and can't land until it dissipates. But how are they causing this effect? From the control room, Colonel Lake sees someone moving, and she and Straker find the lift from the guardroom is being used. They take automatic rifles and follow via the stairs.

In the backlot, a man's voice, using a transistor microphone, mocks Straker. Straker traces it with a sonar detector, but can't find the man. As he searches, shots are fired at him. He fires back, and chases after a figure in SHADO technician's uniform. Straker and Lake enter a sound stage. The technician fires at them, and



Commander Straker is determined to defeat Turner and his Alien masters

Straker pursues him, sending Colonel Lake to cut him off.

There is no sign of the technician outside. More shots are fired at them, and the technician's voice tells them he is Turner, a radar operator class 1. His voice comes from a trailer, and Straker runs towards it firing, but it only contains circus props. Turner almost runs Straker down in a mini-van, and he and Colonel Lake give chase in another. Colonel Lake shoots out Turner's tyres, and he crashes through some doors.

Following, Straker spots Turner's van under a tarpaulin, but there is no sign of him. Turner's voice tells them the Aliens can suspend Time at a millionth of a second. But he is outside Time...

Straker tells Colonel Lake they have one thing the Aliens lack: bloody-mindedness. Tracing Turner to the properties department, Turner tells Straker that when he controls Earth in the Aliens' new order, Straker can make his tea. Straker taunts back, saying Turner hasn't the guts and brains to rule. Turner boasts he fixed a piece of equipment in SHADO Control as an aerial for the Alien influence. As Straker and Lake search up on a gantry, Turner grabs Lake, but she alerts Straker and the two men fight. Straker knocks Turner into a coffin, but he vanishes. Straker is tired again, and injects more X-

50. The UFO has reappeared, hovering near the studios.

Straker takes Colonel Lake to a small room in SHADO HQ, housing a bazooka-like gun. Straker uses his palm-print to obtain its activation key. The room is a lift, and they take it up to the roof.

Straker and Lake emerge atop a low building, where Straker sets up the bazooka. They only need one shell; if they miss, the UFO will destroy them. Turner sneaks up behind them, and chops Colonel Lake unconscious. Knocking Straker down, he steals the key, and escapes back down the maintenance ladder. Recovering, Straker takes the lift down.

Turner finds a miniature sports car. Straker tells Turner the Aliens don't need him now. Turner drives off, and Straker tries to fire, but his rifle is empty. He pursues Turner in another sports car. He comes at Turner head on, and Turner crashes. Turner replays the scene before Straker's eyes, then vanishes and reappears. Straker reloads his rifle and fires after him, with no effect.

After a further chase, Turner nonchalantly tells Straker it is too late: the UFO has started its approach... The closer it gets the more power Turner has; he disappears and appears at will. He taunts Straker that he is always where he has just been or where he will be — not where he

is. Straker grasps this idea, fires away from Turner... and Turner is killed. Straker grabs the bazooka key, and returns to the low building. With its steering wheel locked, Turner's car goes round in circles...

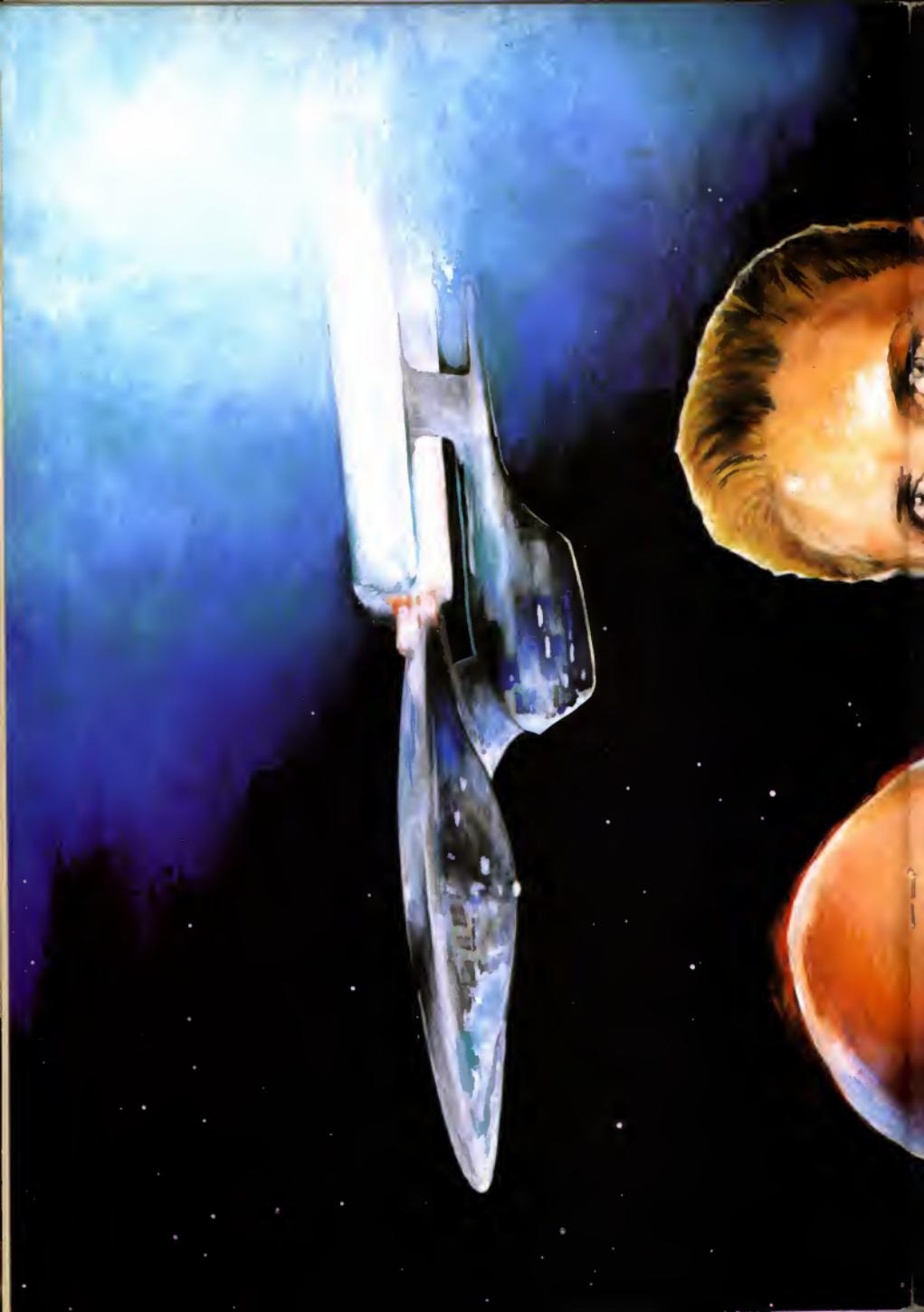
Straker replaces the key, as the UFO approaches. He arms the weapon, takes careful aim, and fires. The craft is hit, and spins away... Checking Colonel Lake is all right, Straker goes to complete his mission.

He enters SHADO Control, and starts to destroy equipment with a crowbar. At once the personnel come to life and try to grab him...

... In the present, Jackson and Henderson restrain Straker. He falls into a deep sleep. Jackson surmises that the Aliens expanded a moment of Time — and the Commander has experienced just such a moment...

Credits

SHADO Maintenance Engineer	Douglas Nottage
SHADO Radio Operator	Ayshea Moonbase Commander
Colonel Foster	Michael Billington
Commander Straker	Ed Bishop
Miss Ealand	Norma Ronald
Casting Agent	...
Actor	Ron Pember (billed as Bemberl)
Actress	Jean Vladon
Turner	Kirsten Lindholm
Colonel Virginia Lake	Patrick Allen
General Henderson	Wanda Ventham
Dr Jackson	Grant Taylor
Studio Guard	Vladek Sheybal
Studio Security Man	John Lyons
Format	Gerry and Sylvia Anderson with Reg Hill
Teleplay	Terence Feely
Century 21 Fashions	Sylvia Anderson
Director	Cyril Frankel
Produced by:	Gerry Anderson and Reg Hill
Special Effects	Derek Meddings
Art Director	Bob Bell
Director of Photography	Brendan J Stafford BSC
Music Composer and Director	Barry Gray
Script Editor	Tony Barwick
Supervising Editor	Lee Doig
Chief Make-up Artist	Alex Garfath
Chief Hairdresser	Alice Holmes
Wardrobe Supervisor	Jean Fairlie
Stunt Arranger	Roy Vincente
An ITC World-Wide Distribution	







Dr Jackson surmises that Straker was trapped in an expanded moment of Time

Background

Timelash was, according to ITC's own listing, the twenty-fourth episode of Gerry Anderson's first live-action series, *UFO*. The actual transmission date varied according to ITV region, as *UFO* was never particularly highly rated during its first run, although it has sold abroad and been repeated from time to time in the UK.

This was by no means an ordinary episode, even for a series which has few episodes one could classify as 'ordinary'. The scene just before the end of the teaser, where Foster finds Straker with a hypodermic and a phial of drugs has led some to infer that Straker is 'really' abusing drugs and the episode is a 'trip'. However this is not substantiated in the plot — Foster may suspect drug abuse has caused Straker to go crazy, but this is not borne out by Jackson's later diagnosis — or in logic, given that Straker is still head of SHADO in the following two episodes, and wouldn't have been had he been discovered to be a junkie...

Terence Feely, the writer, had previously scripted many TV episodes with an off-beat feel, including *Nightmare* and *Dragonsfield* for the first series of *The Avengers*, and *The Schizoid Man* and

The Girl Who Was Death for The Prisoner. He later contributed episodes of *The Persuaders*, *The Protectors*, *Arthur of the Britons* and *Space 1999* among others. Director Cyril Frankel, like many film series directors of the time, was a veteran of the fast-sinking British film industry and had worked on many episodes of *Randall and Hopkirk (Deceased)* and *The Champions* among other ITC series.

The director of photography was Brendan J Stafford, a respected name in the British film industry, who photographed numerous series, including *The Prisoner*, and who sadly died last year. Such people were a novelty in a Gerry Anderson production, but a necessary one because actors were being filmed for the first time, disregarding the minimal element of five-action in the *The Secret Service*. To a great extent however, technical crew familiar from the puppet shows of the Sixties were retained, including the all-important special effects crew. They were still providing modelwork scenes, although they now had to be even more realistic to blend in with live-action filming. For example in this episode, where footage of the real car driven by Straker is matched in with model sequences of the car with a UFO in the same shot.

Timelash has probably the greatest use of gunfire in any *UFO* episode, and special effects had to supply shot-out tyres for one of two mini-vans used in the episode, and several sequences featured rows of bullet hits on surfaces including one of these vans. There were also several explosions required in the scene where Straker's car is strafed by a UFO. More unusual requirements were various visual tricks to show Time in suspension during the episode, from a stool in mid-air, capable of withstanding blows from Straker with a piece of wood (and it only judders once!) to a 'frozen' bird. Unmoving sawdust sprays (interestingly shot from a number of angles) and cigar smoke were created using the age-old technique of glass shots — a painted image on a sheet of plate glass in front of the camera.

Optical effects provided the usual laser beams when the UFO fired on Straker's car. The effect of the UFO's light beam striking the car was done by mixing in a few feet of colour negative of the scene. Stunt work was quite extensive, with a double standing in for Ed Bishop in a number of fight scenes.

The story featured many of the usual regulars and semi-regulars, including Michael Billington, Grant Taylor and Vladek Sheybal, but only to a small extent. The main part of the episode was concerned with Straker and Virginia Lake's pursuit of rogue technician Turner. Turner was played by Patrick Allen, latterly known for his advertisements for the building firm Barratt, but then famous from the title rôle of the popular Associated Rediffusion series *Crane* (the first episode of which had been written by Terence Feely).

Other guest cast members had small rôles only, including well known character actor Ron Pember who, aside from the indignity of having his name misspelt as Bember on the end credits, like several of the cast had to stand motionless for most of his scenes.

The backlot at Pinewood (where the last nine episodes of *UFO* were shot) was used to represent the backlot of Hargrave Straker studios, as MGM British Studios (now the BBC's Elstree premises) had done before. Various odd props and sets that were *in situ* featured in the episode, including a studio full of giant Norse chessmen. The miniature sports cars used were provided by Overton, Challis Associates, who received a credit on the episode.

In terms of its concentration on three characters for the most part, and its surreal and pseudo-scientific plot this episode was somewhat unusual.

Andrew Martin

TIME TROUBLES in WHO




Above: The Doctor (Jon Pertwee) encounters a Sontaran capable of manipulating Time (from the BBC Video *The Time Warps*)

Below: Scaroth manipulates Humanity to stop his own destruction at the beginning of life on Earth (from the BBC Video *City of Death*)



ALTHOUGH Doctor Who is known mainly as a programme about Time travel, relatively few stories have dealt with the problems of travelling back and forth through Time. To begin with, Time travel is just a means to an end for the series, merely a good, strong Science Fantasy device to attract the young viewers the show's creators were targeting. Doctor Who was meant to combine History lessons and Science lessons (hence the occupations of two of its heroes, Ian and Barbara) disguised as adventure stories, and Time travel allowed visits to Earth's Past and other worlds' Futures in alternate stories.

After the first series, the format of the show began to be stretched, as 'pure' Science proved to be less attractive than monster stories, and historical tales, less popular overall, descended into comic relief. One avenue explored was the nature of Time, in the story *The Space Museum*. This showed the TARDIS 'jumping a Time-track', allowing the travellers to see their fate as exhibits in a museum. The story ended with the Doctor being given a 'Time television', which forewarned the travellers of the impending threat of the Daleks in the next story, *The Chase*. (Curiously, the Doctor forgets all about the Time Space Visualiser after this, although he uses an identical function of the TARDIS scanner at the end of *The Moonbase* as a teaser into *The Macra Terror*.)

The story of *The Chase* itself also involves Time, with the Daleks pursuing the TARDIS crew in a Time-ship of their own; however, as so often, Time is treated

Opposite page: Trouble for Time Lord Chronotis, in *Shada*, is soon to be solved by a TARDIS manoeuvre.

Photo © BBC Video





(Top four pictures) *The Daleks' Master Plan* The jungles of the planet Kembel are no match for...

as an extension of Space. The following story, *The Time Meddler*, completes a trio of 'Time' stories, although for all its historical trappings, it is basically a Science Fiction story, about the antithesis of the Doctor's first season maxim that history must never be altered. The Meddling Monk only has mischievous motives, and is prevented from causing any major harm. His second appearance, coinciding with the return of the Daleks' Time machine in *The Daleks' Master Plan*, is even less significant. However, the Daleks' much-vaunted Time Destructor is very significant. Its power was huge, moving the entire planet Kembel forward through Time and then back, reducing the planet's surface — as well as the Daleks and Sarah Kingdom — to dust.

In the Troughton era, *The Evil of the Daleks* features some Time travel, while *The War Games* has the kidnapping of soldiers from various eras on Earth, but neither really concerns Time itself. Admittedly the War Lords and the Doctor are prosecuted by the Time Lords, but the former is charged with crimes against the liberties of a race, and the latter with interference — and is then let loose to do the same as the Time Lords' agent, albeit in one time on one planet.

Shortly afterwards, *Inferno* takes a sideways look at Time, and purports to show that the Future is not fixed, that things can be changed. The alternative Earth the Doctor visits is probably in the same time as on 'our' Earth — the fascist state has speeded up the progress of the drilling project. This story is similar to *The Space Museum*, in that prior knowledge of a fate is used to prevent it happening.

Again, in *Pyramids of Mars*, the Doctor

takes Sarah forward in Time to show her that 1980 will not necessarily be the one she knows, and if they do not fight Sutekh, Earth will become a wasteland. This is a neat rationale for the Doctor's intervention (but if there are alternate futures, this is as pointless as anything else, because in some of them the Doctor will act, in others he will not — it's a question of knowing what will happen in your Universe), and a far cry from his non-interventionist origins.

One other notable example of Time manipulation is in *Invasion of the Dinosaurs*, where mere humans manage to transport dinosaurs through Time (as, curiously, Linx the Sontaran had transported humans back to the 12th Century in the previous story *The Time Warrior*), and plan to rearrange Time, causing

In *Evil of the Daleks*, Maxtible's Time experiments lead to one of the Daleks' most daring plans

(from BBC Video's *Daleks - The Early Years* tape)



...the Daleks' simple-looking Time Destructor, which...

the bulk of Humanity to have never existed.

Paradox

Perhaps the story most closely based around the concept of changing the Future is *Day of the Daleks*, where guerrillas from the 22nd Century return to the present day to assassinate a politician. Unwittingly, they are the cause of their own predicament, as in killing him they spark off a world war that later allows the Daleks to conquer the Earth. This idea doesn't make sense, because their future only exists because of them, the same paradox as in *City of Death*, where if Scaroth stops himself blowing himself up, he wouldn't be capable of travelling back in Time to do what he is doing — for one thing because the human race wouldn't then exist — so he would still be blown up, and so on, *ad infinitum*...

Another issue raised in *Day of the Daleks* is the flexibility involved in Time manipulation. The Blinovitch Limitation Effect was invented to explain why people who travel back in Time can't do so to the



...reduces the planet to a dusty waste, and... Photo © Barry Newbery



...destroys the Daleks. Photo © Barry Newbery

same moment again and again. The gist of this explanation is that once you've travelled back in Time, you set up a relation between your own Time and that other Time, so as you travel back and forth the elapsed Time in each Time zone is the same. This is really just a plot device to make the storytelling easier to grasp, but there seems no logical reason why this should be so (accepting Time travel were possible). This doesn't sit easily with stories such as *The Three Doctors* either, although it is arguable that Time Lords are a special case in being able to cross their own Time streams. They may be forbidden to do so, but they don't come to any obvious harm because of it, unlike the poor old Brigadier in *Mawdryn Undead*, who causes a temporal short circuit on physically touching his Time-twin (the consequences could have been worse, an unlabeled 'zap', had the circumstances been less special).

The only other occasions when a com-

Sutekh was one of the few beings who had the power to change the course of Time (from the BBC Video *Pyramids of Mars*)



panion of the Doctor confronts themselves are in *The Space Museum* (and they would have been intangible in that instance) and *Day of the Daleks*, where the 'amicas separatis' of the Doctor and Jo are too short-lived to test any effects. There may be innumerable occasions where the Doctor is present on the same planet at the same time as himself without meeting, but notable definite instances are *The War Machines/The Faceless Ones* (where Ben and Polly are on Earth at the same time, in London and Gatwick Airport) and *Pyramids of Mars/The Visitation* (which both involve the Doctor, if only by hearing in the first, in the Great Fire of London).

The TARDIS

Finally, the rôle of the TARDIS itself cannot be ignored. It is frequently imputed to be in some form of telepathic contact with its pilot, although even such a subtle relationship has its stormy moments. The TARDIS's relationship with the Doctor seems to involve a degree of mutual protection, an almost symbiotic relationship at times. As early as the third story, *Inside the Ship*, the TARDIS creates a series of clues to tell the Doctor that the TARDIS is in imminent danger of destruction.

After his first regeneration, in *The Power of the Daleks*, the Doctor states that he could not survive without the TARDIS, and in *The Time Monster* the TARDIS helps the Doctor get in touch with Jo via its telepathic circuits.

It is not only the Doctor who has a helpful TARDIS, although his is the only one we have seen which seems to deliberately help its pilot. In the unfinished *Shada*, Professor Chronotis is killed, but the

serendipity of Claire Keightley's tampering with the Professor's TARDIS causes the machine to roll back Time and effectively bring the Professor back to life.

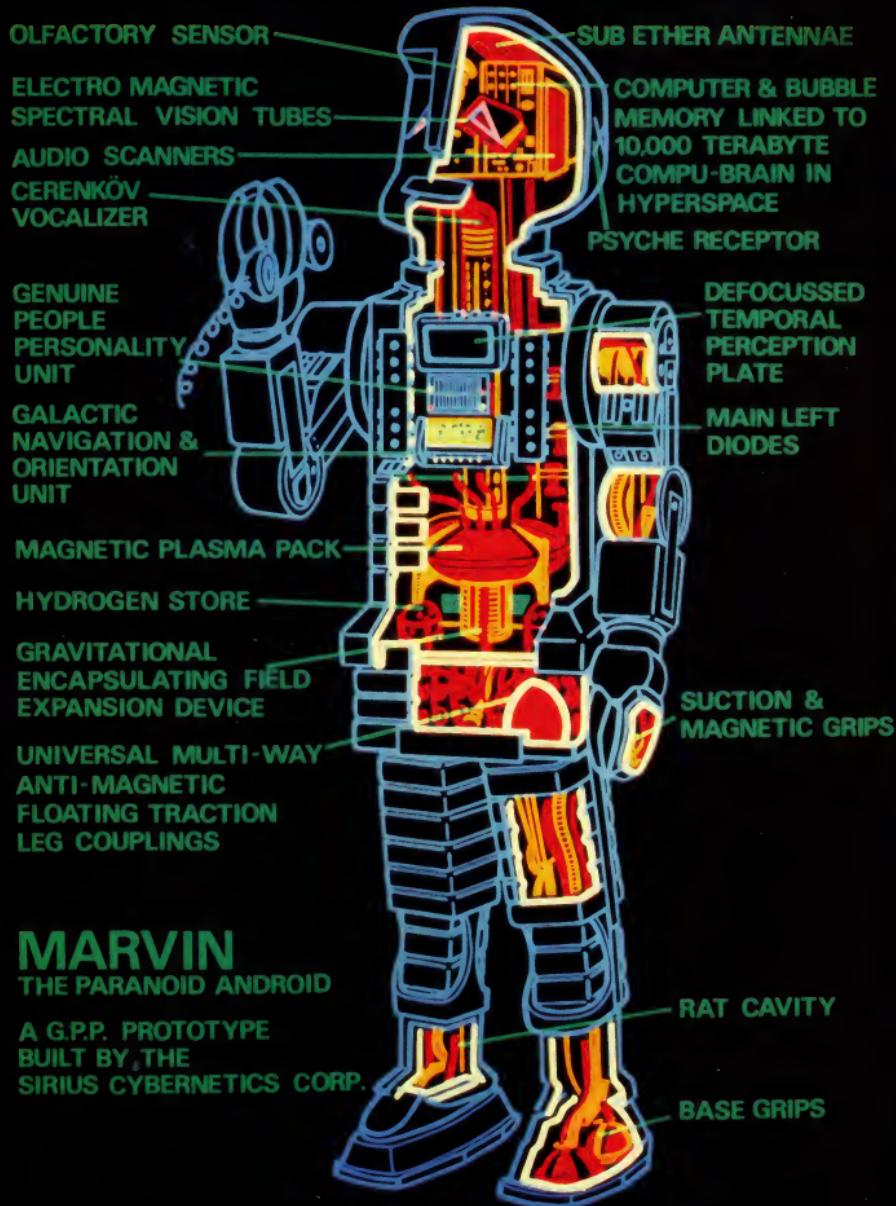
Distortion

The TARDIS plays a rôle in many of the instances of Time distortion mentioned here. It jumps a Time track for no explained reason in *The Space Museum*, it takes the Doctor sideways in Time in *Inferno* and causes the appearance of the future Doctor and Jo in *Day of the Daleks*. In *Mawdryn Undead* it provides a safe haven for the Brigadier's *doppelgänger*, as well as being the agent of the temporal crossover in the first instance.

There are a number of other occasions in *Doctor Who* where various muckings-about with Time are involved, but they are mostly of a fairly insignificant order. A number of stories, such as *The Claws of Axos*, *The Armageddon Factor* and *Meglos*, feature Time loops, stories such as *Resurrection of the Daleks* and *Time-lash* feature Time tunnels or corridors, and the likes of *The Ark* and *The Face of Evil* show up the consequences of the Doctor's actions in a fairly straightforward, linear way through Time.

Thankfully the number of Time machines, even TARDISes, seen floating around the cosmos in the series is relatively limited, as the problems even one can cause are fairly taxing! However, it has to be said that *Doctor Who* never came up with a definitive Time travel story, and now it looks like it never will. It's a shame, because, like the true identity of the Doctor, which may now never be explored, it is one of the last mysteries remaining in the series...

Andrew Martin



DON'T PANIC!

for at least 12 years!

THE HITCHHIKERS GUIDE TO THE GALAXY



Kevin Davies, after a long day in the studio session for episode 5, relaxes in Millways



Kevin twelve years later... Well, actually the mask for Peter Davison's Dish of the Day, with the Millways cocktail menu

In an exclusive preview for TV Zone, Kevin Davies looks forward to travelling back twelve years to tell the story of the making of *The Hitchhikers Guide to the Galaxy* tv series. As one of the *Guide* animators and a self-confessed fan of the original radio show, he documented and videotaped every aspect of a year behind-the-scenes. BBC Video recently released the series and have now commissioned Davies to direct a *Making of Hitchhikers...* tape for release in early '93.

SO where were we all, way back in January 1980? Peter Sellers and John Lennon were alive, the Yorkshire Ripper was at large and someone had shot JR. Thatcher had been PM for just six months, Reagan was waiting in the wings, and Diana Spencer was just some nursery school teacher.

I was working at Pearce Studios, a little, unknown animation company that shared premises with some BBC cutting rooms. The unmistakable bleeping of R2D2 had me scurrying up the corridor to find a director editing a film for *Jim'll Fix It*. Jim had fixed it for some lucky little devil

Opposite page: Marvin the paranoid android — the exposé!

to visit the set of the as yet unseen *Star Wars* sequel, *The Empire Strikes Back* — that's how long ago this was! "Have you heard of something called *The Hitchhikers Guide to the Galaxy*?" asked the sequence director, Alan J W Bell... And after patiently allowing me to enthuse about it for five minutes,

he revealed that he'd just been offered the job of producing the tv version. I whisked him away to meet my studio boss, animation director Rod Lord, and within a few weeks we were drawing the first half of the Babel Fish sequence for the pilot episode.

Pearce Studios had presented a 'quote'

Designer Andrew Howe Davies (no relation) with Sandra Dickinson, as Trillian, David Learner as Marvin and Simon Jones as Arthur Dent





'Walk-on by...' The Gang arrive at Millways

(financial estimate) half that of the BBC's own graphics department for the animation, and now we had to prove that we were up to the job. When the test sequence was finished, Douglas Adams and Alan Bell came to see the result. Thankfully, they were delighted. It was in the bag.

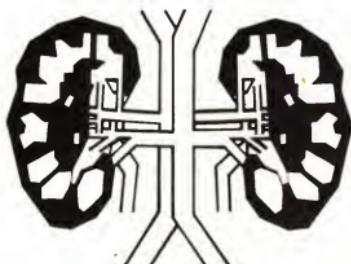
Computer Graphics?

The animation was designed to look like computer graphics, although in fact it was hand-drawn using a fairly traditional technique. Unlike today, there wasn't much in the way of real computer graphics on tv then, and what little did appear was pret-

ty crude. We wanted to create something like an advanced teletext: informative-looking and packed with detail. Where possible I added lots of details, in-jokes and cross-references for *Hitch-Hikers* devotees to find. It was as if the show had been made for people with videos. You had to freeze frame to pick it all up.

The cutting room for the pilot episode just happened to be in our building, which is where I got my first glance of Arthur Dent and Ford Prefect. I found it uncanny. Simon Jones really does look like Arthur Dent! David Dixon wore bright blue contact lenses to give him Ford's peculiar stare.

The first thing Kevin drew for the series, the dingo's kidneys for the babel fish sequence



DINGO'S KIDNEYS

OOLON
COLLUPHID:
"WELL
THAT ABOUT
WRAPS IT
UP FOR GOD"

Other actors needed their entire faces rearranged. Mark Wing-Davey had to wear a moulded suitcase affair under his costume to support the extra arm and head [see *TVZone* #31's Mark Wing-Davey interview]. Alan Bell now says that, what with all the advances in animatronics, it could be done much better nowadays, "But bearing in mind the technology of the time... it was still rubbish!"

Who?

Alan also laughs about casting the likes of Martin Benson (who had had the glamorous rôle of Yul Brynner's prime minister in *The King and I*) anonymously swathed in latex as the Vogon Captain. It was Sandra (Trillian) Dickinson's idea that her hubby Peter Davison should get the same treatment playing the Dish of The Day at Milliways (the Restaurant at The End of The Universe).

Incidentally, Peter was there in the studio for one of the earlier episodes, watching Sandra working. It was the day after it had been announced that he was to succeed Tom Baker as *Doctor Who*. I asked him whether he was aware of the fan club, DWAS. "Yes," he said guardedly. "I have been warned..."

I was very fortunate to be allowed to wander about on the set, taking photos and shooting some video on a borrowed portable video camera. This was 1980,

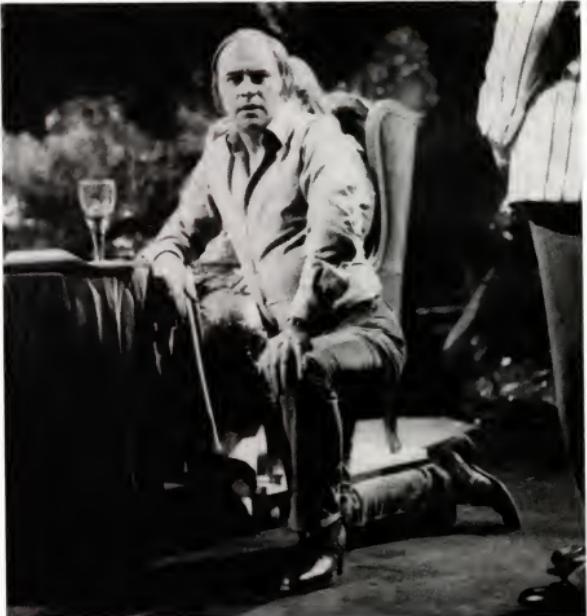
remember? The word 'camcorder' had yet to enter the English language. 'Portable' in those days meant a heavy tape machine slung on one shoulder, linked by thick cable to a primitive, boxy thing masquerading as a camera. The commissioners, crew and even cameramen ignored me, assuming I must be doing something official. I was lucky to get away with it. The unions were sharp in those days...

Girders, Bloopers and Pullovers

The gigantic girders of the Vogon ship interior were set pieces of wooden scenery hired from a company at Pinewood. A lorry drew up the day before recording to deliver them. The scene shifters' shop steward took one look at the size of them and refused to unload them. "This is television," they said. "Not the movies!" The truck driver wasn't about to take them back, so he began unloading them by carting them into the studio himself. The scene shifters claimed they now had grounds for a 'demarcation dispute', but it blew over in time for recording. Just as well — look what happened to Douglas's *Shada* story for **Doctor Who!**

I never made it to the location filming, but managed to video behind the scenes for every other aspect of the series. I covered costume fittings, rehearsals, studio recording, make-up, effects filming, editing and dubbing of sound effects. With these recordings, plus bloopers, out-takes and the recent discoveries of unedited studio footage, we have the makings of a rather interesting documentary.

Provided Douglas approves the general content, and the BBC can afford all the royalties involved, the hour-long programme should be ready for early next year. Let's face it, most *Making Of...* shows are nothing more than shameless plugs for new movies, made by a secondary crew. We've got key members of the original team working on this show, plus the benefit of twelve years' hindsight and digital technology for cleaning-up the VHS material. I certainly couldn't have



Producer/Director Alan J W Bell at Hotblack's table

made this programme twelve years ago!

We want to take a fairly light-hearted approach for the documentary, in keeping with the style of the original programme. The BBC are going to shell out for some new interviews with the key players who, hopefully, will let us use the footage of them in rehearsal, sporting a natty line in Seventies-style pullovers and hair-dos. Similarly, the bloopers offer some juicy pro-celebrity swearing. There's also the Douglas Adams nude scene uncensored and the original, unscripted version of the *Hitch Hikers* opening title sequence with 'tunnel' elements from the the 1970s 'slit-scan' *Doctor Who* titles. The BBC graphics boys and their optical house had thought nobody would recognize it.

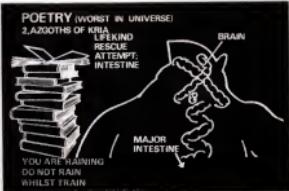
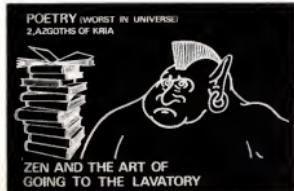
Alan Bell has unearthed some priceless,

unedited material that had been collecting dust in his attic. It gives an intriguing insight into the technology of the time, and the patience of all those involved in lining up the special effects sequences to interact with the 'artistes'.

I say *artistes* because it was during the making of *Hitch Hikers* I discovered that one has to be very careful how one addresses 'the talent'. On the set of episode five (*The Restaurant at The End of The Universe*), there were, would you believe, forty-two extras (or supplimentary artistes) dressed as aliens. I ran up and down the different tiers of the set, between camera rehearsals, taking close-ups of the various extraordinary wigs and masks and costumes. In the crush bar during the break I caught up with the scantily-clad alien females and asked if I could 'snap' them too. They all agreed until I said, "Thanks, only I'm trying to get shots of all the extras." One of them stuck her nose in the air. "I'm not an extra, I'm a walk-on," she huffed, and promptly walked off.

Being on the set had its advantages — apart from my enjoying myself as a fan. During the camera rehearsal for the pilot episode, I was asked to paint the 'Don't Panic' logo on the cover of the Guide itself, as all the BBC graphics department

Two frames from some of Kevin's animation





Sue Moore, 1980-style, holding the mask she made for Milliways

had provided was a bit of letaset on a scrap of paper. I got a few other jobs too, such as providing signs and logos for the Space ship Heart of Gold, and the sales brochure which Ford discovers. David Dixon asked if I could sellotape his lines inside the booklet somewhere, and was then surprised to find them built into part of the brochure's printed text.

Later I made the Milliways menus and operated one of the two alien insect puppets drinking nearby when our heroes first arrive at the restaurant. The puppets were the earliest example of tv work by Sue Moore, now famous to *Doctor Who* fans for creating some of the best monsters during the show's final, declining years.

Warm Up

At that time, the *Hitch Hikers* pilot episode cost the BBC four times the price of an episode of *Doctor Who*. Visual Effects designer Jim Francis [see interview in *TV Zone Special #2*], more used to working on *Blake's 7*, did a double-take

at the size of the *Hitch Hikers* budget and felt immediately compelled to do the show. A few months later the BBC bosses took one glance at the eventual bill for the pilot and almost cancelled the series.

Alan Bell, determined to prove to them that the show was (a) funny, and (b) worth continuing, organized a special preview screening for about a hundred SF fans at the National Film Theatre in July 1980. He made a short warm-up video with the narrator Peter Jones and myself in the BBC weather studio to introduce the event. The audience cheered at the graphic of Zaphod, who of course wasn't actually in the first episode.

Fortunately it worked, and the series was given the go-ahead, and thankfully the BBC bosses didn't ask for a laughter track on the final version. However, they did opt to put Esther Rantzen on the *Radio Times* front cover again after a toss-up between *Hitch Hikers* and the umpteenth series of *That's Life!*

The video disk version was planned after the show's first broadcast back in

1981, but a delay lead to Douglas having signed the exclusive video rights over as part of a movie deal. As we now know, the movie producers ended up making *Ghostbusters* instead, and the movie has been on the shelf ever since. Recent developments meant that Douglas could finally give the BBC the go-ahead to release the tapes. The movie is still far from certain, but I'm hoping that Douglas might now reconsider a proposal I first made ten years ago, for an animated tv series of read-outs from *The Guide*.

The Adams Legacy

I first met Douglas when I interviewed him for the *Doctor Who* Appreciation Society fanzine *Tardis* back in 1978, two weeks after his appointment as *Doctor Who Script Editor*. I dug out the old audio cassette of that conversation recently — and it's hilarious.

He complains about all the work on his desk and talks almost dismissively about the prospect of writing the first *Hitch Hikers* book.

"That's assuming I can finish the bloody thing..." he says. The things I could have told him, with hindsight...! like the fact that in early '84 I was at a party thrown by his publishers, where Douglas was presented with The Golden Pan. Not a gilt loo-seat type Pan, but more your statuette of a cloven-hoofed, Pertwee's Azal-playing-a-kazoo-type-Pan, celebrating one million *Hitch Hikers* paperbacks in the Pan Books edition alone.

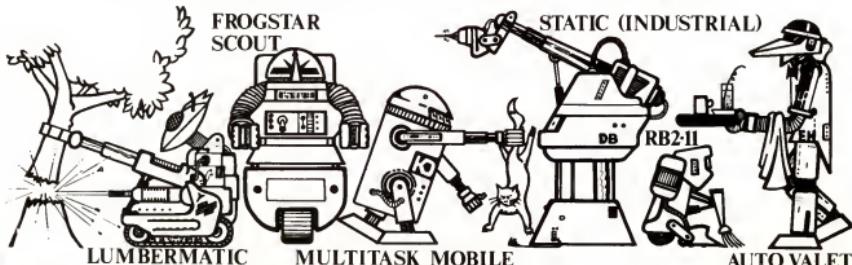
As the down-to-Earth old boy, whose home served as the location for Arthur Dent's house, said to me recently: "That *Hitch Hikers* thing... it took off well, didn't it?"

"Yes," I agreed, hoping he'd let us film some interviews there for the *Making of...* video...

"Yeah..." he mused, then chuckled, "... load of old rubbish!"

Kevin Davies

All Kevin's own work — his robots for a page of the *Encyclopaedia Galactica*. Note the in-joke references from the second radio series: frogstar scout, and also the initials of Kevin and his friends



The TIME TUNNEL



The Time Tunnel heroes with their romantic interest pose for publicity

It seemed as if Irwin Allen could do no wrong. He had a mega successful show with *Voyage to the Bottom Of The Sea* and a second one proving just as popular, *Lost in Space*. He endeavored to develop and bring to the screen a third series to complement the other two. He produced *The Time Tunnel*, and initially it seemed as if he had hit the nail on the head again. One common misconception worth correcting here is that many people believe this show was produced in 1968. In fact it was made and aired in 1966, but the laboratory sequen-

ces were set in 1968.

The basic premise, most of which is explained in the first episode, *Rendezvous with Yesterday*, goes something like this. A top secret government operation is in danger of having its funding stopped. A touch of the Gerry Andersons creeps in as we see the official Washington car disappear down a secret hatch in the middle of the desert and arrive at the gargantuan underground complex that houses the Time Tunnel. The two brilliant physicists, Tony Newman and Doug Philips are having some trouble ironing out the bugs, but

when they learn of the plan to finish the project they realize something must be done! Late at night Tony Newman sneaks into the Tunnel complex and transports himself back in Time. He proves that Time travel is possible but realizes the inadequacies of the machine he has created when the Tunnel cannot rescue him.

To make matters worse, he has landed up on the SS Titanic on its voyage to disaster. Armed with a copy of a newspaper proclaiming the sinking of the ship, Doug Philips also transports through Time in order to try and convince the ship's captain to take some evasive action. Needless to say, it does not work, and both get locked up as stowaways. Just as disaster strikes and the Titanic begins to sink, the Time Tunnel team obtain enough control over their equipment to transfer the pair through Time. This time, Tony and Doug find themselves in a rocket destined for the Moon!

And so the die is cast — each week the two physicists find themselves in new and dangerous situations. The Time Tunnel team try to rescue them, but only ever seem to succeed in placing them in even more danger ready for the next week's episode. In essence, what Irwin Allen came up with was a potentially endless well of stories set against historical backgrounds. While the early adventures seemed to be living up to this expectation the writing staff seemed to run out of ideas shortly after half way and suddenly the series plumbed the depths of comic-book material.

Promising Start

The series began with excellent production values. Irwin Allen sank a lot of money into the show's sets, without doubt the actual laboratory set, which houses the Time Tunnel, is one of the best seen in any of his shows. A decision had been taken by Allen that, to enhance the look of his series, stock footage from epic historical films would be used. This worked very well in many episodes, especially in *Revenge of the Gods*, which featured the story of the Trojan Horse. Unfortunately



The impressive Time Tunnel control room set

ideas ran very thin and some have blamed it on the lack of stock footage from which to take ideas. Others have laid the blame fairly and squarely with the series' producer/creator.

Was Irwin Allen a creative genius or was he a difficult eccentric? In recent interviews, the writers of the series have independently told how Allen did not want to bog the episodes down with what he called 'quibbling'. The writers called it dramatic exposition and character building. All Allen, it seems, was interested in producing was a 'running and jumping' show — the television analogue of a

comic book story.

The show featured five regular actors in the principle roles. The Time travellers Tony Newman and Doug Philips were portrayed by James Darren and Robert Colbert respectively. The watchability of the show, even after its descent into silliness is probably due to the charisma of and chemistry between these two leading men. Darren went on to star with William Shatner in *TJ Hooker* and is currently preparing to direct an episode of *Quantum Leap*. Back at the Time Tunnel, co-ordinating everything and seemingly finding new ways to mess things up week

after week, were General Kirk, Dr Ann McGregor and Dr Ray Swain. These were played with equal conviction by Whit Bissell, Lee Meriwether and John Zaramba.

Notable Episodes

The first few episodes were, in general, very good. The pilot, *Rendezvous with Yesterday* is fresh, interesting and highly watchable. Second episode, *One Way to the Moon*, is a competent spy thriller set on a rocket going to the Moon. The final episode in the first triad is a story set in 1910 when Halley's comet made a par-

Back at base, the Time Tunnel team wrestle with the controls



A weird materialization in the Time Tunnel!



Lt General Kirk and his absolutely historical ancestor, face to face



ticularly spectacular appearance. Tony and Doug leap into the story in a mine shaft moments before it collapses! Also contained in these first stories is a short sequence in which Tony arrives back at the Time Tunnel. Great on the face of it until he realizes that he has arrived several years before he joined the project and no one recognizes him; instead he is arrested by the security guards!

Next stop for Tony and Doug was Pearl Harbor, just before the Japanese attacked. Tony remembers his father dying in the raid and tries to save him this time around. Unfortunately he fails in this, but does manage to meet himself as a young child.

Originally, the series tried to maintain some level of historic accuracy, but as the first season dragged on that was lost altogether. What was brought in to replace the good writing was aliens, lots of them and most of them silver! Suddenly, instead of vaguely human tales, **The Time Tunnel** was telling B-movie stories that should have been left dead and buried in the 1950 Sci-Fi films where they first appeared. Of all the alien stories **The Kidnappers** is the most notable because it sees Ann united with Tony and Doug in the year 8433 AD. In this story we learn that Ann has had her eye on Doug for a long time instead of Tony, as it had seemed, since she used to go berserk when Tony got captured/tortured/threatened with death. The touch of human affection between Ann and Doug is actually quite welcome since it is, by and large, absent throughout the rest of the series.

Whether the stories were good or not, **The Time Tunnel** always featured inventive ideas. Examples of this were the Russian Time Tunnel developed in 1956 in the episode *Secret Weapon*. Ancestors of the regulars and people at younger ages were seen through the Time Tunnel and usually provided dramatic impetus to the story. For instance, General Kirk saw his ancestor in *Reign of Terror*.

One of the worst episodes has to be *The Ghost of Nero*. This was set during World War I and, accompanied by suitably eerie music, Nero's disembodied ghost would heft a sword (often on painfully visible wires) and kill anyone who got in his way. Later on in the episode he did a nice line in bodily possessions. Utter rubbish really.

UK Screenings

The series has enjoyed quite healthy exposure on British television. It first showed up on BBC television in a children's slot but was soon dropped from the schedules when it proved unpopular. Later it appeared in a few ITV regions



Dolly bird Doctor Ann McGregor (Lee Meriwether) — who did she really fancy? Was it Tony or was it Doug? All was revealed in *The Kidnappers*

before being networked by the ITV companies in a children's slot. It then disappeared from television altogether until Sky reshowed it in the mid-late Eighties. This screening was complete except for the *Raiders from Outer Space* episode. Next, in the early Nineties **The Time Tunnel** again did the late night rounds of the ITV regions before being snapped up by Channel 4 and networked at 6.00pm on Thursdays last year. During the ITV's regional screenings, two episodes were not shown (*Idol of Death* and *Raiders from Outer Space*) but during channel 4's run the latter of these shows was reinstated.

The Time Tunnel is something of an oddity, a missed opportunity and an en-

gaging piece of nonsense all rolled into one. Quite rightly it now exists as a piece of cult television.

Stuart Clark

The massive underground Time Tunnel project complex



THE AVENGERS ESCAPE IN TIME

In which Steed visits the barber — and Emma has a close shave...

The Plot

Diabolical masterminds and criminals have been disappearing, eluding the law and leaving no traces behind them. When agent Paxton also vanishes, and is later found dead, shot by an Elizabethan bullet, Steed and Mrs Peel find themselves apparently involved in an outrageous

scheme to travel back through Time. Information that an evil dictator, Josino, is considering a quick escape leads Steed and Emma to Mackidockie Mews, an upper-class street in 1960s London where the dictator is due to meet an accomplice. A bizarre exchange of children's toys takes place, each toy providing a 'passport' to another agent, until finally the dictator enters a Chinese barber's shop, and then an art gallery, where he 'disappears', to be replaced by a double.

Steed poses as a crook and approaches the art gallery's owner. She's part of an organization which can arrange for people to disappear — for the right price. Steed is taken to a country house, which has been owned by the Tyssen family for centuries. The current head of the family, Tyssen, reveals his new invention: a Time machine which can transport people back to any era. Steed tries the invention out and finds himself in the Thyssen house in the Eighteenth Century.

Mrs Peel keeps an eye on Steed when he takes a toy animal to the barbers as part of the process of infiltrating the gang of people offering an escape in Time



Meanwhile, Mrs Peel has also arrived at the Thyssen manor, and, discovered as an intruder, is transported back to the Fifteenth Century, where she finds Josino's body, as well as meeting Thyssen's ancestor, a notorious and sadistic torturer. Mrs Peel is about to be tortured when Steed comes to the rescue and overcomes Thyssen, whose entire scheme is exposed for the sham it is. There was no Time machine, merely a series of rooms, furnished in the style of the period into which the drugged and unsuspecting victim (after paying his exorbitant fee) would be placed there to be killed by Thyssen, dressed up as one of his own ancestors.

Cast

John Steed	Patrick Macnee
Emma Peel	Diana Rigg
Thyssen	Peter Bowles
Clapham	Geoffrey Bayldon
Vesta	Judy Parfitt
Anjali	Imogen Hassall
Sweeney	Edward Caddick
Parker	Nicholas Smith
Tubby Vincent	Roger Booth
Josino	Richard Montez
Paxton	Clifford Earl
Mitchell	Rocky Taylor

Producers	Albert Fennell &
	Brian Clemens
Executive Producer	Julian Wintle
Music	Laurie Johnson
Designer	Wilfrid Shingleton
Director	John Krish
Writer	Philip Levene

Background

Escape in Time is *The Avengers* at its campiest, most outrageous — and stylish — and, in common with all other stories, takes a preposterous notion and makes it almost believable, providing an ultimately rational explanation to a plot which at first seems to have to do much more with Science Fiction than anything else.

Like most other typical *Avengers* stories, this one makes no attempt at realism. The colours of the set are redolent of Swinging London, and the colours of the 'Time machine' in action are less *Doctor Who* and much more a masterly study of Pop Art, and psychedelia. But this Swinging London is a Swinging London that never happened.

In hindsight, this was one of the major reasons for the success of *The Avengers* both in the UK and USA. All Steed's adventures were set in this strange, idealized No-Man's Land, a Swinging London which never really existed but, if there were any justice in the world, really



Above: Mrs Peel prepares to enter the Time machine, but...
Below: Her ruse is discovered, and she is in the hands of a torturer



fantasy flashback



Steed's attempt to infiltrate the organization is not too successful

should have done. And because the Swinging London of *The Avengers* is a total Fantasy, so the show, like *The Prisoner*, which was also set in another timeless, placeless era, has never aged.

Undoubtedly the main set piece of the story, and one which stays in the memory for years after, is the collecting and exchanging of the toy animals. The accumulation of the animals leads to entry into the barber shop (belonging to T Sweeney, one of the many subtle jokes in the sequence) and to the Indian art gallery and ultimately to the Thyssen mansion.

This serves absolutely no purpose whatsoever in the story, at least nothing which a well-chosen password or letter of introduction could do much more efficiently. It is nothing more than a pure exercise in tongue-in-cheek style, and one which, beyond any doubt, succeeds magnificently. It is supremely choreographed, presented as almost a mischievous fifteen-minute mime, with no dialogue and Laurie Johnson's cheeky incidental music as its only accompaniment.

The main location of the barber shop and the streets around it is, with its garish

colours and cardboard walls designed by Wilfrid Shingleton, very obviously — and purposely — a studio set. The whole sequence is something which few other shows have even dared to try: certainly one which none of them would ever get away with.

Escape in Time was one of the first *Avengers* stories to be made in colour, in an effort to pander to the American market, and it was with colour (and, of course, the perfect team of Steed and Mrs Peel) that *The Avengers* really came into its own. Even then the show was reaching a worldwide audience of about 30 million, and so successful was the show that when Diana Rigg demanded a threefold increase of salary, she got it!

As usual, the production team of Brian Clemens and Albert Fennell picked some of Britain's finest and up-and-coming actors in the supporting rôles. Geoffrey Bayldon, soon to find fame as Catweazle, played Clapham, a doddering old clerk in Steed's 'ministry'; rising new star Judy Parfitt played Vesta, Thyssen's female accomplice; and Thyssen was portrayed by Peter Bowles, later to play opposite Penelope Keith (herself an *Avengers* supporting actress) in *To The Manor Born*, and then *Confessions of an Irish RM*.

Directed by John Krish, *Escape In Time* was first seen on British Television on 28 January 1967, and repeated on Channel 4 in the early Eighties. Like much of *The Avengers* it is still not available on commercial video...

Nigel Robinson

It's Steed to the rescue of the damsel (Mrs Peel) in distress



HISTORICAL WHO



Above: 100,000BC Cavemen ready to foil the Time travellers' return to the Ship
 Below: Marco Polo The mighty Kublai Khan was one of the few historical characters the Doctor met while we observed his travels

Photo © Barry Newbery



A Police Box hurtles through the infinite corridors of Time. Inside, another dimension makes a mockery of the Police Box's size. More or less controlling the passage of this Time ship, the TARDIS, is the mysterious Doctor, one of a race of beings known as Time Lords.

This 'Doctor' has been visiting our planet, Earth, on quite a few occasions, more often than not in the 'present day'. This was not always the case, as in the Doctor's early adventures with human beings he was trying to get them back to 1963, and therefore see-sawed back and forth between our Past and Future.

The Beginning

The first trip back through Time by the newly formed group of Time travellers was to a period around 100,000BC. There, the natives were decidedly restless and promptly made prisoners of the group. It seemed that their desire was for fire, a lost secret, and one which was essential for the tribe's survival. Sabre-toothed tiger just isn't the same raw! Fortunately, our travellers knew the secret of fire and, by a reasonably clever ruse, they make the first of many successful dashes to the safety of the TARDIS. (100,000 BC)

Next stop in Earth's history was the Pamir mountains, the 'Roof of the World'. This was the first of the, surprisingly few, occasions in which we have seen the Doctor meet a famous historical character, and in this story there were two; the famed explorer Marco Polo and the mighty Kublai Khan, ruler of Cathay. In keeping with his belief that history cannot be changed — and it's very arguable as to what exactly history is when you travel in Time — the Doctor makes no attempt to give Marco Polo any tips for his future. Mind you, the Doctor had enough problems getting everyone back to the TARDIS — and it was another of those dashes into the

machine at the last moment. (*Marco Polo*)

Soon the travellers were in the time of the Aztecs, which seemed like a piece of good fortune for Barbara Wright; one of the humans kidnapped by the Doctor from 1963. Barbara was a history teacher, and the Aztec period was an area of history she had particularly studied. To cap it all, she was treated as the reincarnation of one of the High Priests and so had considerable influence over the Aztecs. Conflict soon arose between Barbara and the Doctor. She wanted to change the ways of the Aztecs so that the blood-letting sacrifices of that people and their conquest by the Spanish would not happen. The Doctor insisted that Barbara could change nothing. As it turned out, both were right. The Aztecs were still doomed, but Barbara did save one man. The course of history remained steady, unlike the path of the TARDIS through Time. (*The Aztecs*)

In *The Aztecs*, the Doctor argues with Barbara that she will not be able to alter the fate of the race



Ruling the Past

Soon the Police Box materialized in France's Reign of Terror. This was supposed to be one of the Doctor's favourite periods, but he was soon in trouble, caught up in the crazy politics of the time. On this occasion, the travellers were to glimpse the future Emperor Napoleon, and once again the Doctor made it clear that they would not be able to alter history by trying to tell Napoleon what was in store for him. (*The Reign of Terror*)

Next Earth history stop was Italy, under the rule of Nero, and Barbara almost became the subject of a fatal attraction, as the Emperor Nero took a fancy to her. Once again there was plenty of court intrigue, assassins, poisoners together with the stirrings of Christianity. (*The Romans*)

Yet more court intrigue reared its ugly

head when the TARDIS landed in Palestine right in the middle of a Crusade. Good King Richard wanted to offer his sister in marriage as part of a peace plan. The trouble was that he hadn't told her! It wouldn't have been cricket—if the game had existed then! (*The Crusade*)

Making History?

The next visit was quite fleeting, with the TARDIS landing on board the Marie Celeste with a Time machine chock-a-block with Daleks in pursuit. The TARDIS soon left, but too late to save the crew of the ship from extermination... The mystery of the Marie Celeste was born! This was the first time we had seen the Doctor and friends create a historical event, and was one of the few times they did. (*The Chase*)

Having been the instigator of one event, it fell on the Doctor to stop another. He discovered one of his own people trying out an experiment with the history of Earth. A fellow Time Lord, disguised as a monk, wanted to see what would happen if King Harold did not lose the Battle of Hastings, and had set into motion a plan which could well have achieved this. The Doctor would not allow this, and so more or less pulled the plug on his compatriot. (*The Time Meddler*)

The Doctor and crew became even more involved in historical events in their next historical encounter. Vicki was to become the famed Cressida of Troy, and the Doctor would suggest the idea of the Wooden Horse, which he knew from his own knowledge of Earth's history. This raises the problem of what is known as 'Causality'. Who originally thought up the idea of the Horse? The Doctor knew of it from the historical account of what had happened; an account describing the results of his actions. So it seems the idea was actually thought up by nobody! (*The Myth Makers*)

Next stop was ancient Egypt and the building of a pyramid. Once again the Daleks were in pursuit of the Doctor, but this time it was the Meddling Monk who made a dash for a TARDIS. He'd turned up for some revenge on the Doctor and found himself narrowly escaping extermination. He was rather pleased by that, but not so pleased to discover that the Doctor had stolen his TARDIS's directional unit. The Daleks weren't too pleased either. They'd got the Tarantum core they'd been chasing the Doctor for, but they had not exterminated him and had suffered losses at the hands of the primitive Egyptians. Needless to say, the Egyptians suffered heavier losses at the blasters of the Daleks! (*The Daleks' Master Plan*)



The Time Meddler Rehearsals for one of the more realistic scenes of typical Viking actions

Photo © Barry Newbery

Still with massacres... the Doctor was soon to find himself embroiled in France's Massacre of St Bartholemew's Eve. We didn't see much of the Doctor, but his double, the Abbot of Amboise, made a particular nuisance of himself. (*The Massacre of St Bartholemew's Eve*)

Another mistaken identity popped up in the Time travellers' visit to the Wild West, and to that often-seen period before the gunfight at the OK Corral. Our good Doctor was mistaken for the notorious Doc Holliday and Steven and Dodo had to become a very strange pair of entertainers. (*The Gunfighters*)

Encounters with authority followed; the Doctor met up with smugglers and then Highlanders. On both occasions the law was poorly represented and the Doctor, in two different incarnations, was trying to stay one step ahead of everyone. (*The Smugglers* and *The Highlanders*)

Fewer Visits

From then on, the Doctor's journeys into the history of our planet grew much less frequent. He made a brief appearance in 1866 while en route from 1966 to Skaro and the instigation of the Daleks' civil war. (*The Evil of the Daleks*)

He thought he was in World War One and then Roman Britain later on, but these proved to be Time Zones on an alien planet where war games were held using people from Earth's past. (*The War Games*)

Earth's Past finally reappeared when the Doctor did a bit of chasing through Time himself. Hot on the heels of the Master, he



The Daleks' Master Plan The Egyptians did not believe the Daleks were from the gods...

Photo © Barry Newbery

landed in ancient Atlantis, and was unable to stop the destruction of that fabled continent. (*The Time Monster*)

Again the Doctor was fooled into thinking he was on Earth when he arrived on a boat in the middle of the sea which was visited by a sea monster with frequent regularity. This turned out to be an exhibit in an alien device, using humans caught in a continuous behavioural loop. Let's hope

eating and its associated functions were both included in that loop. (*Carnival of Monsters*)

Alien Menaces

Gone completely were the purely historical stories. Now Earth's Past was apparently littered with aliens! The Doctor was soon off chasing through Time again,

The Daleks' Master Plan ...But the Daleks had no trouble with extermination

Photo © Barry Newbery



when a Sontaran was stealing scientists from the present day to rebuild his damaged spaceship in the Middle Ages. The TARDIS also had a stowaway, Sarah Jane Smith. (*The Time Warrior*)

In his next incarnation, but with the same companion, the Doctor encountered the malevolent powers of Sutekh — an Egyptian god and one of the Osirans. The race against time to save the Earth from Sutekh and his marauding mummies began and ended in England in the early 1900s, with stop-offs in Egypt and on Mars along the way. (*The Pyramids of Mars*)

Next stop was Italy at the time of the Renaissance, where there was yet another stowaway, a piece of the Mandragora Helix. This sparkling for harboured a dastardly intent to plunge Earth back into the Dark Ages, but the Doctor soon grounded its plans. (*Masque of Mandragora*)

Another Time traveller caused problems for the Doctor when he materialized in foggy Victorian London. Magnus Greel had escaped from the Future via a failed Time travel experiment which was destroying his body. A series of Jack the Ripper-style deaths followed as he tried to stay alive. (*The Talons of Weng-Chiang*)

The Sontarans' enemy, the Rutan, caused problems for lighthouse keepers in *The Horror of Fang Rock*, while an alien who had tampered with Man's evolution to enable it to travel back in Time to stop its destruction led the Doctor to the beginning of life on Earth. And David Attenborough was not to be seen anywhere! (*City of Death*)

Another visiting alien caused problems in *The Visitation*, but in *The Black Orchid* it was an all-human cast, bar the Doctor. No events of great historical interest, but there was a monster, of sorts.

Making History? #2

Time for more dabbling in the Past, with the new-look, new-character Master having a go at altering the course of history in *The King's Demons*. Here he hoped to use a robot double of King John to change things.

Then he teamed up with another Time Lord, the Rani, and tried an incredible scheme to bring together some of the pioneers of modern-day Science and use their knowledge in a hare-brained scheme. He was doomed to failure... (*The Mark of the Rani*)

Final Visits

A chance materialization brought the Doctor to 1950's Wales, where he caught up with yet more aliens. He had to contend with the fearsome Bannermen, and the even more dangerous species... tourists! (*Delta and the Bannermen*)

Finally, almost, the Doctor went back to the time of Darwin, when he found another clutch of aliens having lots of problems with Evolution. (*Ghost Light*)

But before that came *Remembrance of the Daleks*. In this story the Doctor travelled back to 1963 and encountered the Daleks in an everyday story of revenge, spaceships and exploding planets. The series had finally come full circle. It is now one of the ironies of the programme that what was one once 'present day' is now rapidly — and for some of us a bit too rapidly! — becoming 'historical'. For many readers of this magazine 1963 came and went long before they had any of those hot dinners people are always talking about. So what about all those historical 'present day' visits? Well, that's another story...

Jan Vincent-Rudzki

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THE YEAR OF THE BURN-UP

Episode One

Liz and Simon leave 1990 and the Ice Box, and return through the Time Barrier to their present day of 1970. It seems that their travels have come to an end, and although the pair seem to have reached a new and a more mature understanding of each other, they both go their own ways.

Simon is called to Whitehall to meet Commander Traynor. There the former naval officer reveals that his long-cherished dream has finally become a reality: he has been charged with setting up a new government ministry — the Ministry of Forward Development. After quizzing Simon on the scientific developments in the Ice Box — he seems particularly intrigued that Devereux was a clone — Traynor fiercely forbids him

from ever going into the Future again.

Intrigued, Simon returns to St Oswald and the Naval Station, and, reluctantly accompanied by Liz, crosses the Time Barrier. The pair come out in a creek in the middle of a hot, lush, tropical jungle patrolled by hunters. Liz considers this location to be the 'best yet', and when they discover a native village they're surprised to find out that Vera, one of the 'natives', speaks perfect English. Vera introduces them to the head of her community who turns out to be Beth, Liz's future self whom they met in the Ice Box. In this projection of the Future, however, Beth is no longer a hard, cold ice maiden, but a warm Earth Mother figure, loved by the young people, or Misfits, in her charge.

More surprises are in store. For one, Liz and Simon have arrived not in Africa but in a jungle in 'darkest Buckinghamshire'

in 1990. England is a hot country now, ruled over by a scientific élite of Technocrats. The biggest surprise is for Simon when Beth's security scanner reveals the presence of an unexpected visitor: a white-suited, bespectacled technocrat. As Beth is Liz grown up, so the newcomer is the adult Simon... "only he's not called Simon anymore. He doesn't even have a name — just a number: Controller 2957!"

Episode Two

Simon and 2957 meet, much to Beth's malicious amusement. Beth's community of Misfits — people for whom no use could be found in the technocracy and who exist outside the law — live in constant danger of being discovered and imprisoned. 2957's help — at great danger to his career as a top Controller in the Ministry of Forward Development — is accepted only begrudgingly by Beth. She holds the Technocrats responsible for the present climatic situation: the temperature is rising constantly, making it even more difficult for plants to grow, and deafening thunder and lightning appear unannounced even when there's no moisture in the air. Pollution from the Technocracy's factories is poisoning the fish in the rivers, and hunters patrol the forests shooting down birds which are considered a nuisance.

Controller 2957 takes Simon back to his office in Whitehall. Ironically, the office, Room 209, is Traynor's old office; but when Simon mentions the Commander 2957 refuses to talk about him. 2957 is a prime mover in the Master Plan: an ambitious international scheme to reshape the world into a more efficient machine. It involves, among other things, diverting rivers, resizing cities (or 'urban conurbations') and melting the polar icecaps. There are minor inconveniences however: for instance, ever since the melting of the icecaps there's been something of a flooding problem — Liverpool, for instance, is now under several metres of

Simon and Liz meet Vera, travel to a lush tropical jungle and meet one of the natives, in 'darkest Buckinghamshire' All photos © ITC





Even though Liz finds the new version of Beth more acceptable, life still has its burdens

water — which is being alleviated by the Americans and British constructing an Atlantic sea curtain.

2957's second-in-command — a clone, as are twins Alpha 16 and 17, the other two members of 2957's staff — is concerned about certain discrepancies in the computer tapes and calls 2957 away.

Left in Room 209, Simon begins to look around when a secret panel in the wall opens and, dressed in a bedraggled and grubby white suit, his white hair wild and unkempt, appears Commander Traynor.

Episode Three

The aged Traynor tells the astonished Simon that he is now an outcast from society, having been forced to flee when the Technocracy accused him of tampering with the Master Plan. Extracting a promise from Simon that he shouldn't reveal this meeting — especially not to 2957 — Traynor returns through the secret passage into the old Ministry building.

Alpha 4 discovers that the computer tapes for the Master Plan have been clumsily edited. Because of this, production on the construction of the Atlantic sea curtain is far behind schedule. More importantly however, as part of the Technocracy's geographical reconstruction plan, more water is being pumped from the northern hemisphere into the southern oceans than was originally planned. The consequences could be disastrous: it's vital that the

culprit be found.

Back in the jungle it's at least ten degrees hotter than it was yesterday. Liz goes off with some of the other Misfits on a foraging expedition; their pickings are light — unable to survive in the scorching heat plants are dying all around them. Even the creek where she and Simon came through the Time Barrier is now dried up.

Outside the Community Hut, Beth and Simon are comforting a tearful Vera, whose carefully cultivated cabbages have died, when a heavy branch breaks off from a tree. Simon examines the branch; like everything else it's dead, and almost bone dry...

"They've finally done it, Simon," says Beth. "2957, the Technocrats... They've done something to the entire world... They're burning us up..."

Episode Four

In Whitehall there's grave concern among Alphas 4, 16 and 17. The temperature's still increasing, and the level of the Clyde river has gone down another twenty centimetres. Trees are dying because there isn't enough moisture in the air (thereby lowering the amount of oxygen in the air), the nitrogen content in Europe has altered dramatically, and over the entire Southern Atlantic there hangs an impenetrable, heavy mist. The climatic changes are threatening the entire Master Plan, and as clones it is their duty to protect it. The edited tapes, and his regular

journeys from his office in the direction of the jungle, all point the finger of suspicion at Controller 2957.

Liz and Simon travel back to the Ministry to ask for 2957 to help Beth and her Community. Without his assistance they are going to die soon. Simon stays in the Ministry, but Liz makes her way back to the Community. On the edge of the jungle she is stopped by Commander Traynor.

Episode Five

Traynor convinces Liz that he is on her side, and against the Technocrats. The Master Plan, he insists, was a grave error. Liz takes him back to Beth where he promises to help the Community survive: they could find water by drilling for it, he suggests.

Simon, meanwhile, has discovered that Alpha 4 suspects 2957's involvement with Beth and the Misfits. As he and 2957 prepare to leave the Ministry they are arrested by the clone for interfering in the Master Plan.

Imprisoned in a cell, 2957 begins to think that the climatic changes are all Traynor's doing; he certainly hated 2957 who had denounced him in the first place. Could Traynor have framed him?

Meanwhile, Simon has remembered something that he learnt in the Ice Box, that all clones have a built-in weakness: with these clones exposure to bright light can put them into a kind of epileptic fit. With the help of their cell light they manage to overpower their guards and escape, just as Beth and Liz arrive at the Ministry in search of them. Unfamiliar with the building they walk right into the hands of Alpha 4.

Episode Six

Alpha 4 forces Beth into revealing the location of the Community. Reluctantly she agrees to take him and his Delta clones there.

On their way back to the Community, Simon and 2957 notice a network of caves on the Western edge of the jungle — an ideal location for Beth and the Misfits — there's even some water there!

The meeting between 2957 and Traynor is, to say the least, strained, but for the moment they adopt an uneasy truce. When Beth and Liz are spotted on the community's monitor, Simon and 2957 rescue them from the clones using a makeshift spotlight.

When the clones recover, they attack the Community. In a shocking volte-face Traynor smashes the light and announces

Opposite page: The Simon and Liz of a possible future





Traynor seems friendly enough to the unsuspecting 2957

to Alpha 4 that he is now resuming command.

Episode Seven

Stunned by Traynor's presence, Alpha 4 accepts his leadership, and imprisons Beth and her Misfits in the Community Hut. Traynor will decide later what is to be done with them.

Traynor has been deceiving them all along. He has indeed framed 2957 and, with a madman's single-minded obsession, deliberately tampered with the entire Master Plan, causing climactic changes which will destroy the world, so that he can remake it anew.

Simon and Liz's main task now is to ensure that this projection of the Future will never happen: they must return through the Time Barrier to 1970 and stop the Master Plan from ever being started.

2957 and Beth organize a break-out, and with Liz and Simon and the Misfits they head for the caves. Traynor and the clones follow in hot pursuit, and 2957 is shot, considerably slowing them down.

Finally, Traynor and the clones catch up with them. They must be killed: nothing must be allowed to stand in the way of the New World. But the brightness of the sun, no longer dimmed by the cloud and ozone layer, proves too much for the clones, and one by one they drop down dead, leaving Traynor alone and defenceless.

Episode Eight

With the Community safely installed in

the caves, Liz and Simon make their way back to the Time Barrier, through a forest of dead animals and plants. As they prepare to enter the Barrier, Traynor appears from out of the bushes. Their place is here in the New World, he insists: science must be allowed to triumph over nature. Simon and Liz ignore him, but the damage has been done: Traynor has sown seeds of doubt in their minds, and

Alphas 16, 17 and 4 are growing concerned about the rise in temperature. A display in the background shows the Atlantic curtain



Traynor, supremely confident

the Time Barrier, dependent for its existence on Liz and Simon's belief, has vanished.

Back in 1970 Liz's mother, Jean, tries to contact Liz telepathically. But she can find no trace of her daughter anywhere.

Beth arrives at the Time Barrier. She realizes that if Liz and Simon don't return through the Barrier then she and the entire world of 1990 are doomed. Beth, unconvinced by Traynor's arguments, suddenly senses the presence of another woman. It's Jean, calling Liz and Simon back through the Time Barrier, which reappears.

pears. Despite a last-ditch attempt by Traynor to stop them, Liz and Simon escape back through the Barrier.

Safely returned to 1970, and with Simon back home with his father, Liz is still worried about Beth and the Community. Despite her father's instructions that she's never to go back through the Barrier again, she travels down to St Oswald. She's about to enter the Barrier when she is captured and knocked unconscious.

She wakes in a locked and windowless room. Dazed, she hears the voice of Commander Traynor. He orders her never to go back through the Time Barrier again...

Credits

Liz Skinner Cheryl Burfield
Simon Randall Spencer Banks
Commander Traynor Denis Quilley
Beth Skinner Mary Preston
Controller 2957 David Graham
Jean Skinner Iris Russell
Frank Skinner Derek Benfield
Alpha 4 Ian Fairbairn
Miss Stebbins/Alpha 16 Teresa Scoble
Alpha 17 Lisa Scoble
Paul Brian Pettifer
Vera Merdel Jordine
Delta 22 Patrick Durkin

Writer (Episodes 1-7) Bruce Stewart
Writer (Episode 8) Victor Pemberton
Script Editor Ruth Boswell
Scientific Advisor Geoffrey Hoyle
Designer Gerry Roberts
Director Ron Francis
Producer John Cooper

Background

The Year of the Burn-Up was the third *Timelips* story, following on from *The Wrong End of Time*, set during the Second World War, and *The Time of the Ice Box* which took place in an alternative 1990. The success of the series was great, with it earning a regular comic-strip slot in the *Look-In* magazine). However, a studio strike, which resulted in several episodes being shot not in colour but in black-and-white, destroyed the chances of the show being a success in America.

Nevertheless, *The Year of the Burn-Up* remains the favourite show of all the main members of the cast, even though the jungle in which most of the story was set was very obviously a studio set, and several filming hours were lost when the creek in which Simon and Liz first arrived kept on leaking!

After the initial opening credits each



Traynor and his men take control of the Community

show had its own title image: the first story showed a still of the Ministry Field where the Time Barrier was located, the second an ice field, while the opening image for *Burn-Up* was a blazing sun. The closing sequence showed a lush and verdant forest which, by Episode 7, had become a dried-out and barren wilderness.

As with the subsequent story (*The Day of the Clone* — to be covered in a later issue), there was a strong sense of continuity. Several references were made back to the previous two stories and Alphas 16 and 17, played by twins Teresa and Lisa Scoble, were clones of Miss Stebbins, Traynor's secretary in 1970. Ian Fairbairn (Alpha 4) was to reappear in ...*Clone* as Pitman, Traynor's colleague in 1965 whose cells were cultivated and 'grown' into Alpha 4.

In ...*Burn-Up* Liz and Simon were portrayed as far more mature characters: their journeys together had drawn them very close to each other (Beth and 2957 were even at one time engaged to be married, much to the disgust of their younger selves!). But the greatest change was in Denis Quilley's portrayal of Traynor. Always played as a somewhat untrustworthy character, this is the first story where Traynor is an out-and-out villain and a genuine threat to the safety of the two youngsters. His shock when he learns that Devereaux was a clone paves the way for the revelation in the final episodes of the series.

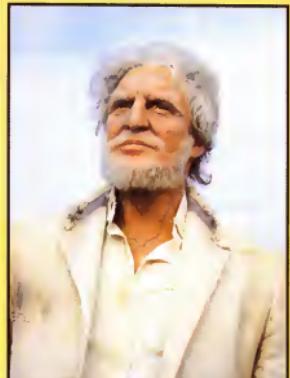
Beth was played, as in *Ice Box*, by Mary Preston, with her cropped hair and metallic suit now replaced by long hair and a long sari-style dress. Simon's future self,

Controller 2957, still wore glasses and, like all the technocrats, including Traynor, wore a stylish white suit. 2957 was played by David Graham, the voice of Lady Penelope's chauffeur, Parker and of Doctor Who's Daleks.

When writer Bruce Stewart found himself unable to continue writing the series due to other commitments he called in Victor Pemberton (who had worked on *Who* and would later work on *Ace of Wands*) to conclude the *Burn-Up* story and the following adventure. Pemberton managed to write the whole thing in just three weeks, giving the series a whole new lease of life, much to Stewart's reported delight.

Nigel Robinson

Traynor, ready to destroy the world...



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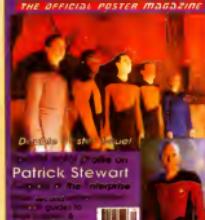
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